THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Easter Week at the Theatres.

We are very happy to chronicle the success of Our Joan at Wallack's on Tuesday night, because upon the fate of this play the stellar aspirations of that charming actress, Rose Coghlan, largely depend. There was a remarkably representative assembly of first-nighters, who, from the warmth of their greeting to Miss Coghlan and the heartiness with which they approved the very excellent performance she gave of the title role, demonstrated the extent of the lady's popularity and their friendliness toward her and her new departure.

Our Joan is a very free adaptation by Herman Merivale and Cecil Dale (whoever the latter may be) of William Black's vigorous, breezy and poetical story, "A Princess of Thule." The *locale* has been changed and no attempt has been made to follow the original save in outline. The action is compressed and a number of characters which in the book stand forth boldly are reduced to mere skeletons. So familiar is Mr. Black's novel that there is no necessity of describing the simple story in detail. Briefly, Joan and her adopted father dwelt in a lighthouse on the Cornish coast. Joan is brave as a lion, yet tender as a child. She yields to the entreaties of Arthur Meredith, a London swell, and consents to become his wife. Ensconsed in his town home, and plunged among strange sights and habits belonging to another world than that to which she had been accustomed, the girl turns to her husband for consolation and companionship. He is under the influence of an old sweetheart, Lady Ruth Burney, whom he has made his bride's governess; his affections become alienated and his pride shrinks from the blunders and *gaucheries* of his untutored wife. Joan's sailor brother, having deserted from his ship, seeks her out and communicates to her that they are the lawful children of a certain nobleman—a fact of which both had previously been ignorant. The affectionate meeting of the brother and sister is observed by Lady Ruth, who immediately confers with Meredith. Her husband accuses the girl of receiving a lover. Stung beyond endurance she reveals the truth to him and announces her intention of returning to her lighthouse home in care of her brother. In the last act Joan is ill with grief, and Meredith, no longer able to stand separation, comes in his yacht in the hope that she will consent to return with him. Learning that he is accompanied by Lady Ruth, she refuses. Meredith puts to sea in a terrific storm. His vessel is engulfed by the waves, but Joan and her brother go to the rescue. They succor him and, in imminent peril all the while, make the shore in their lifeboat. Joan clasps her husband in her arms and the final curtain descends. The skilful arrangement of the lighthouse, with its revolving lamp, the excellent working of a sea-cloth and mechanical waves, and the very natural motion of the rescuers' boat, combined to lend an exciting realism to this scene, which infected the audience and awakened immense enthusiasm.

A good deal of the grace and poetry of the novel are retained in the play, but the exquisite glamor of romance thrown about the author's character by means of his vivid descriptive power and sensitive imagination has been lost. The first act is interesting; a claptrap situation at the end of the second act is transformed into a powerful feature by clever treatment; the sensation scene of the last act will commend Our Joan to provincial audiences. We cannot too emphatically urge upon Miss Coghlan the necessity of eliminating the mad scene from the act in question. It retards the progress of the story and is purposeless. Furthermore, the declaration of love by Captain Brandon (a somewhat superfluous character) to Lady Ruth in the lighthouse while his friend is in momentary danger of death, is ridiculous, even if the Captain's previous demonstration of affection toward Joan were not taken into account. However, there is so much to divert the mind and ensnare the attention in the rest of the piece that we feel safe in predicting for it a measure of popularity in keeping with its merits.

Miss Coghlan, who plays everything well, was especially effective as Joan. The roughness, self-reliance, honesty and truth of this girl were delineated with the fidelity of a careful artiste. The grace with which she bore herself in her rude but picturesque fisher-girl dress in the first act, contrasted with the awkwardness of her bearing in the garments of a woman of fashion, clearly showed that Miss Coghlan had gone beneath the surface and given the part earnest and intelligent study. We do not believe that there is an actress on our stage who could more truthfully or pleasingly depict this refreshing personage. It is so different from any of the many parts Miss Coghlan has acted at Wallack's, that even those who know her versatility were surprised.

Osmond Tearle, as the leading man of Wallack's Theatre, had the choice of parts. Why he selected that of Captain Brandon is past the comprehension of an ordinarily sensible person. Brandon is a cynic, and a blackguard into the bargain. He has little or nothing to do with the development of the story. He is subordinate at all times and in all things. Mr. Tearle did all that was possible, but he could not efface the impression that good material was being wasted. Herbert Kelcey, while not especially strong as the husband, Meredith, nevertheless displayed a good deal of judgment and was effective in a quiet and gentlemanly way. Meredith is really the leading part of the play. Harry Edwards presented a picture of hale and hearty old age, as Martin Trevenna, the light-keeper. Dan Leeson as Joe Pengelly, a bibulous fisherman, and H. J. Lethcourt as George Trevenna, were respectively efficient. Flora Livingstone was relatively as artificial as Lady Ruth, and Adela Measor was natural in the little part of Alice.

Our Joan, all things considered, is a one-part drama, and as such we are quite certain it will not be the less suitable for Miss Coghlan's starring purposes. The scenery supplied by Mr. Goatcher was good with the exception of the drawing interior in Act Two, which was too much on the gingerbread order in design, and altogether too gaudy in color.

* * *

So far as the building, the company and the scenery were concerned the formal opening of the Lyceum Theatre on Monday evening was a gratifying success. Owing to lack of preparation it had been found impossible to give the contemplated performance of Dakolar for the press on Saturday night; so the management, having sold the seats without reservation, found a good deal of trouble in buying back a sufficient number to accommodate the representatives of newspapers. As it was, the critics were stowed away out of sight in the rear of the balcony. Brilliantly lighted with electricity and filled with a fashionable audience, the auditorium wore an extremely pleasing appearance. The general effect of the brown shades and silver in the decorations reminds the visitor strongly of the Madison Square Theatre but the illumination is brighter. The arrangement of the lights at the sides and rear of the parquet is excellent, but the large electric bulbs suspended by chains in a cluster from the centre of the ceiling is not so pleasing as novel. The severe plainness of the balcony *facade*, relieved by large glass-covered lights fretted with gilt at intervals, is a successful departure from convention. From every seat in the place a perfect view of the stage is obtained. The chairs are of the improved Mackaye pattern and are indifferently comfortable. As arranged in the balcony on steps which necessitate the dangling of one's legs in front and meek submission to unpremeditated kicks in the back from behind, they are decidedly undesirable. The proscenium, composed of a heavy gilt frame, accords with the tasteful surroundings. The lowering of the pavilion wherein the band plays between the acts was effected in a surprisingly brief space of time. When Mr. Mollenhauer's musicians play better the thrusting of this feature of the evening into unexampled prominence may be better appreciated. The leader posed and beat time with many flourishes, as who should say "Look at me—don't listen to the music." As the music was very badly done there was more sense in his conduct than might have been supposed. The stage opening is small and the stage itself almost a toy affair, so narrow and shallow is it; but the scene painters—as will afterward appear—overcame this drawback very skilfully.

Mr. Mackaye's theatre is a success. In size, model and decoration it is suitable only for *petite* dramas or comedies of a light and refined order. To present a play of wide scope in such a bandbox of a place is like creating a storm in a tea-cup. Dakolar is an ambitious but absurd attempt in this direction. As we have previously stated, it is based on the well-known story of "Le Maitre de Forges." But it is neither so interesting nor so skilful as Mrs. Henderson's adaptation of Claire and the Forgemaster or Robert Buchanan's Lady Clare. Mr. Mackaye's friends explain, when the staleness of the story is referred to, that this adaptation was made previous to the production of either of the others; but it is not a question of priority of adaptation—it is priority of production that is to be considered in these matters. It is Mr. Mackaye's misfortune that he should be the last to have an opportunity of relating the story to the public. But, making due allowance for this disadvantage, Dakolar is, as we have just said, inferior to works on the same theme with which our public is already familiar.

In the main, the plot of the Maitre de Forges is adhered to, the first and second acts being especially faithful to the original. It is not flattering to Mr. Mackaye that the incidents and situations remaining intact were more interesting and impressive than his own interprolations and distinct departnures from Mons. Ohnet's play. There is the wealthy forgemaster who loves the patrician but dowerless noblewoman; there is the lover who, after the girl consents through stress of circumstances and from motives of *pique*, to a *marriage de covenance* with the plutocratic blacksmith, forces his way into the bride's department, and to save her from being compromised hurls himself from a balcony into the net of a fisher stretched below. Then we are shown the strained domestic relations of the forgemaster and his wife. For three acts a ridiculous old servant named Noel, by a series of blunders, keeps the principal characters at cross purposes, brings about a duel between the hero and his wife's former lover, and maintains one incessant flow of twaddle and rant during the whole time that he is on the scene. Of course Dakolar, the forgemaster, wins the love of his wife in the end, and the Duc de Villaplor, Madelaine's early sweetheart, pairs off with Sophie, the baroness, who has been the friend of the wife throughout the troubles.

The situations are unnatural; one or two of them theatrical to the verge of absurdity. In the duel in the last act Dakolar and the Duc, each reserving his fire, approach with pistol arms outstretched until they almost touch each other, and thus stand with weapons presented for several moments. Then they lower the pistols, exchange some animated remarks and raise them again. Fortunately the arrival of the wife of one of the principals brings the ridiculous *affaire d'honneur* to a close, else would there have been no possible way out of it except to have the recourse adopted some time ago by Messrs. Bennett and Mav. The dialogue is commonplace and forced. Particularly artificial are the lines of old Noel (such a servant would be kicked out of any house for his impudence and interference in family affairs that do not concern him) and of the Baroness, who, as the single comedy figure in the play, is a signal failure.

The audience were very kindly disposed toward the new enterprise. That was evident in the applause which they bestowed wherever it was possible and the studious care with which they refrained from expressing weariness or disapproval when both were clearly felt. Nevertheless the fact cannot be disguised that Mr. Mackaye will speedily require a piece worthy of his beautiful theatre if he expects to establish it upon a prosperous basis and to keep his doors open through the Summer. For the opening night it would have been better to have played one of the standard pieces. The risk of a new theatre and a new company was sufficient to run without adding the experiment of a new play based on an old subject.

There is no *jeune premier* on our stage who presents a handsomer, manlier appearance than Robert Mantell. He looks like a gentleman and conducts himself with that ease of manner which is only acquired by experience. But Mr. Mantell has a coarse voice and a North-of-Ireland accent. What is more, he has yet to learn that the greatest effects in playing the heroic roles of modern drama are produced by the use of that quality which for want of a better name is called reserved force. He should curb his noisiness. As Dakolar, Mr. Mantell manifested a good deal of earnestness, but except for the gratification one always extracts from observing a well-looking person we cannot conscientiously say that his performance was pleasing. Certainly if Mr. Mantell's work is to be judged by the estimate (in the nature of salary) he places upon it himself, we are compelled to find him wanting. J. B. Mason acquitted himself with greater credit in the comparatively subordinate character of the Duc. This is the first really sentimental part in which we have seen Mr. Mason, and it deepened the good impression created by his comedy acting the past season at the Union Square. Joseph Frankau was unfortunate enough to be cast for Noel, the impudent old retainer. It is a most extraordinary and impossible individual, and it was only by endeavoring to give a strongly marked character impersonation that the actor saved his lines from being inevitably guyed. As it was, the rant he had to utter in the fourth act evoked derisive laughter. Archie Lindsay might have made the old lawyer and family friend, Keronac, stand out had he invested it with sufficinnt character and dignity. He failed to do this, and so the attorney went for naught.

There are good and bad points in the acting of Viola Allen. She has been forced into a position which is above her abilities and experience. Miss Allen is a sweet and pretty young girl, qualified to play light sentimental roles, but by no means fitted for intense emotional work, such as requires the weight of artists whose methods have matured, and who have lived long enough to appreciate as well as comprehend the expression of high-strung emotions. Miss Allen may in time arrive at that point, for she gives abundant promise; but at present she is little more than a child. Her acting, therefore, in the more exciting situations of Dakolar, is affectedly serious—the species of dramatic feeling that has no depth and awakens no response in the observer's breast. Sadie Martinot wore a number of handsome gowns, and endeavored, with unflattering results, to invest the part of Sophie with mirth and brightness. It was like a feeble ray of sunlight striving to pierce a mass of clouds. The illumination was fitful, and served only to emphasize the surrounding and prevailing gloom.

Several of the scholars of the Lyceum School acted minor characters. Blanche Gray, who appeared as the Marquise de Volnay, Madeleine's mother, was most successful of these. She played the lady of the *ancien regime* to the life. A word of praise is also due to Emma Sheridan, who gave a pretty and pathetic picture of a demented fisher-girl. The Lyceum scholars as peasants and fisher-folk added greatly to the picturesque action of the fifth act. They are inclined to overact and obtrude themselves, collectively speaking, but with proper discipline and practice this fault will be overcome. The scenery painted by Messrs. Marston and Hawley was superb. Marston contributed three sets—the terrace of the Chateau de Volnay, with an exquisite view of the court and open sea; a fisher's cot beneath a cliff and an old wreck on a rocky coast. Hawley painted two substantial and artistic interiors.

After the play Mr. Mackaye, responding to the call for a speech, appeared on the stage supported by his gasman and stage manager and backed by his entire company. He made an emphatic address, setting forth his plans, abusing the Madison Square management, and wound up the exercise by embracing Tom Gossman, who promptly wept upon his shoulder. With Miss Allen, Miss Martinot and a score of pretty Lyceum pupils to pick from, it must be confessed that his choice showed a considerable lack of taste. Mr. Mackaye said that neither goody-goodyism nor vulgarity should have a place on his stage. Let him include such commonplace twaddling stuff as Dakolar in his ban, and THE MIRROR will feel satisfied that his intentions toward the public are strictly honorable.

* * *

Estelle Clayton's dramatization of Ouida's novel, "Tricotrin," entitled Favette: A Story of a Waif, was given a first production at the Union Square Theatre on Monday night. The plot need be but lightly dwelt upon. Favette, the waif, is under the guardianship of one Bernardus, a Bohemian, whose fatherly interest and knowledge of the world saves her from temptations that beset her path. A young nobleman, Lord Alfred Vane, paints Paris in very bright colors, and the village maiden is tempted to run off with him. But Bernardus interposes, and the villian's designs are thwarted. Bernardus takes Favette to Paris, and there she becomes a ward in the family of the Duke and Duchess De Loire. Her hand is sought by the Earl of Esmond, father of Lord Alfred; but, unconsciously, her heart has gone into the keeping of Bernardus, her more than friend, who is equally unconscious of a like yearning. One of Favette's tempters is an actress, Angelique Duprez. This woman, as the plot is unfolded, discovers that Favette is her daughter, whom she had deserted in infancy. An attack of remorse and heart-disease seizes her at the same moment, and she dies—dies in the De Loire residence, whither she had been summoned by young Vane to further a plot to encompass Favette. All the principals come upon the scene, and the youthful villain denounces Favette as a waif of doubtful antecedents. The plot quickly unravels. Bernardus turns out to be an elder brother of the Earl of Esmond, and at once discovers that he is in love with Favette, who is surrendered by the Earl.

Favette is a pretty play presented by a strong company. As the heroine Miss Clayton was at times very pleasing. As the part is more ambitious than anything she has yet undertaken, she was naturally a little nervous. She is a handsome woman, with liquid, dreamy eyes, and if she did not meet all expectations in her acting, she certainly presented a nice stage picture of the rustic maiden. She will no doubt improve as the performances progress. Frederic de Belleville, as Bernardus, was manly and vigorous, and delivered the few strong lines in his part with excellent effect. But he had uphill work with a rather preachy rôle. Thomas Q. Seabrooke was dignified and polished as the Earl. E. H. Sothern was miscast as Lord Alfred. He is not adapted for villains, but acted earnestly and conscientiously. George Holland was a courtly Duc de Loire. The Angelique Duprez of Constance Murielle was a fine performance, except in the death scene, where she was weak. Ida Mulle, as the actress' "tiger," Picot, had the stage all to herself for a few minutes in the second act, during which she sang and danced. This was her only appearance in the play. Louisa Eldridge played an old crone in the first act, and was also gone for the night. The elderly Duchess De Loire, though not much of a part, was finely made up and acted by Mrs. Charles Poole. William Davidge, Jr., overacted the small part of a servant. Maud Stuart played Julie, a maid, very neatly.

Marston has painted some fine scenery for the play. Where opportunity offers, the costumes are elegant.

* * *

If hearty laughter might be relied on as an evidence of the success of a new play, McFadden's Spirits at the Third Avenue would be written up or down as a great hit; but the friends of authors and admirers of performers can always see more merit in the efforts of their friends than can the critics, and as these are always numerous on first-nights laughter would be a poor criterion. The present case is no exception to the general rule, and while the house was crowded and the applause was frequent and generous, still the performance was not a great success. The idea utilized by the authors, Messrs. J. C. Roach and J. Armoy Knox, is old to the public but new to the stage. It is a simple story and does not worry the brain to follow. A high-toned bank robber with a willing tool, a male confederate, and an unwilling tool, his wife, decides to crack the vault of a New York bank whose cashier had not emigrated to Canada. To best accomplish his purpose he and his friends take rooms in the house of one McFadden, a ward politician, next door to the bank, and then in the guise of spiritualists they convert Mrs. McFadden and her female friends to a belief in materialization. After doing this they profess to banish all evil spirits from the McFadden home to the cellar of the house, and secure the key to the lower regions. Here each night the robbers spend much time in tunnelling to the bank vaults, which they eventually rob; but just as they are escaping with the booty they are nabbed by the detectives, and all winds up in the usual manner, with virtue rewarded and vice punished. The idea of exposing the tricks of spiritualists is cleverly worked out through the failure of the villains to entrap and convert McFadden and his friend Doolin, who believe in no spirits except those from Kentucky which materialize in liquid form.

The play is of the farce kind, and is good; but the company selected for its interpretation is, generally speaking, very bad, the only really legitimate work of the evening being done by Henry Holland, J. B. Dillyn and Max Arnold. The other male members of the cast were unable to give any force to their lines because of their inability to read them intelligently. The ladies had little to do, and were only fair in that little. Most of the people are variety actors, and seem unable to grasp the idea of what is needed on the dramatic stage; but they have some talent and ambition, and no doubt with time and practice will make a success of McFadden's Spirits. It is a play full of fun, bright sayings, and amusing as well as effective situations; therefore it will, with proper handling, make a fair drawing piece for the cities and a splendid road card. No pretensions are made to literary merit, and as it is the first work of the authors, it shows that they have talent which should produce better work in the future. The pruning-knife was liberally used after the performance on Monday night, and the effect will no doubt be beneficial. The play will run for three weeks here, and then be transferred to Brooklyn for a fortnight.

* * *

At the Thalia Theatre on Monday evening there was produced before a large audience, for the first time in this country, a four-act musical comedy by Messrs. Mannstadt and Weller, which elicited great laughter and applause. It is entitled Die Shöne Ungarin (The Beautiful Hungarian), and is a farce with a serious *motif*, the latter being supplied by the actions of the Hungarian, Irma, who comes to Berlin after the death of her father to restore his good name and to avenge herself for the false accusation of theft brought against him which compelled him to flee from Berlin to Hungary, where he became immensely wealthy. The comedy element prevails throughout the play. It is plentifully carried by comical situations and puns. The music, with the exception of a pretty waltz-song, is rather weak, much of it consisting of topical songs, whose frequent allusions to the German Chancellor did not fail to draw liberal applause from the Fatherland-loving audience. The acting of Messrs. Lube and Rank, respectively, as a good-hearted grocer and a shoemaker's apprentice, was excellent throughout, and the old miser and thief, represented by Heinrich Silzer, was a fine piece of character acting. Fraulein Raberg, as Irma, acted with spirit, looked and dressed handsomely, and Fraulein Meffert, as the precocious girl, acted with her usual vivacity. The other characters were ably sustained. The introduction of an advertisement (plainly such) for a Bowery tailor, put in the lines of one of the actors, was in very bad tast, to say the least. The piece was repeated on Tuesday evening.

* * *

Pastoral May Blossom is the Easter week attraction at the People's Theatre. A very large audience was in attendance—much larger than would have been thought that this class of drama would have attracted on the East side. But it was a semi-holiday night, and this very probably added to the numbers. It is said that the receipts were over $600. Judging from the business, the threatened litigation over the question, "What is the East side?" some time ago, had no warrant. The Niblo engagement is having no perceptible effect in the Bowery.

All the old favorites of the cast were heartily welcomed as they came on. At the close of one act Miss Cayvan was presented with a stand of flowers. The rotund Maginley's Tom Blossom kept the audience in merry mood whenever he was on. Nothing can be added to what THE MIRROR has already said of Joseph Wheelock's Steve, of Mr. Crompton's village preacher, and of Forrest Robinson's Richard. Little Bijou Fernandez delighted the audience with her innocent prattle. There was an unusual number of ladies in the audience that followed with sympathetic attention the woes of May Blossom. The critics of the daily press, in the hurry of Monday night at the theatres, seldom pause to note the very fine settings the manager of the People's gives

to the plays presented at his house. All the scenes in May Blossom were well set, with none of the makeshifts so noticeable at some combination houses. Next week, those clever merrymakers, Harrison and Gourlay, in Skipped by the Light of the Moon.

* * *

The Hanlons' favorite pantomime, Fantasma, was played by their company at the Grand Opera House on Monday night. The large auditorium was completely filled and the spectators manifested delight in hearty applause and demands for repetition of the specialities. Kate Davis, Signor Pastorini and Annette Jones, as usual, carried off the honors of the performance. The scenery, the tricks, the dresses furnished plenty for the eye to dwell upon, and much of the entertainment being novel is full of relish to our playgoers. Next week that laughable absurdity A Rag Baby, will be given in this theatre.

* * *

Tony Pastor is presenting his road company at his cosy little theatre this week, the last of his season. To-day the members of the profession will be able to judge for themselves of the strength of Mr, Pastor's organization at the invitation matinee to be given for them at the Academy of Music. As few tickets are to be sold to the city, this one promises to more nearly approach the professional matinee than any similar affair of recent occurrence. The company is a consolidation of four specialty parties. It includes, beside Mr. Pastor, the Kernells, Mr. and Mrs. Watson, the American Four, Hilda Thomas, Prince Katnoshin and other well-known variety performers. The bill they offer is replete with amusing acts. Daniel Sully and his company will begin an engagement at this establishment in The Corner Grocery next week.

* * *

Austin's Attractions, much strengthened since their last appearance in New York, opened at the Academy of Music on Monday afternoon. Leon and Cushman, new additions, gave their very funny sketch, Vic's Coachman. In a sketch called Recreation, Joe Hart, Clarence Boyd and Marie Sherman contributed a good deal of amusement. Miss Sherman's strong soprano voice more completely filled the auditorium than any singer Mr. Austin has yet engaged. In the olio proper there appeared Mlle. Natta, a dexterous female juggler; Lillie Laverde, skipping-rope and reel dancer; Joe Hart, in wit with banjo accompaniment; Torretta, equilibrist on a silver line; René, transformation danseuse; Von Goffe, boneless man, and the Novelty Eight, with Sophie Thorne, a fine clog-dancer, at the head. The burlesque, Princess Ider, closed the bill. Several of the company, including Miss Sherman, did some clever work in this bit of extravagance.

Mr. Austin's preliminary season at the Academy closes to-night (Thursday). He is well satisfied with the results, but will try no more vaudeville within its walls. He believes the classes he caters to crave light opera, and when he resumes at the Academy, on May 11, he will endeavor to satisfy this want.

* * *

A large house greeted Thatcher, Primrose and West's Minstrels on Monday evening at the Fifth Avenue Theatre. The programme contains many of the features that have made this clever band of performers popular here, supplemented by a number of new specialties, melodic and terpsichorean. It goes almost without saying that the people in front were kept in a state of incessant mirth by the funniments and antics of the burnt-cork comedians. In two weeks the We, Us & Co. combination will put in an appearance for a brief term.

* * *

Down at Niblo's Garden people are enjoying themselves over the quaint sayings and implacable assurance of Sam'l of Posen—not the Sam'l who figured in Spot Cash, but the Simon Pure original Jacobs Sam'l whose acquaintance we made first. Owen Meredith said, "After all old things are best," and if they be best in the poetic sense, in Mr. Curtis' case they are also best from a pecuiary point of view, for his old edition of the Hebrew drummer's adventures meets with greater approbation now than did the discarded Spot Cash. The engagement at Niblo's will last two weeks in all.

* * *

This is the last week of The Major at the Fourteenth Street Theatre. Next Monday a revival of Cordelia's Aspirations will begin.—The 250th performance of Adonis at the Bijou is announced for May 6. The run of the popular burlesque is likely to exceed the most hopeful anticipations of those most interested in its continuance.—Mr. Daly keeps up his fight against the ticket speculators and victory generally perches upon his banners. Meantime, A Night Off is attracting a liberal share of public attention.—This is the last week of The Private Secretary at the Madison Square Theatre. On Monday the first production of Mrs. Ver Planck's drama, Sealed Instuctions, will take place. The cast is a fine one and everything that Mr. Palmer's well-known taste can provide, has been contributed, with a view to making the performance as complete as possible.

The Musical Mirror.

The extended tour of the Grau French Opera company has had a beneficial effect, and on Monday night one of the most spirited performances they have ever given here was witnessed. In La Jolie Parfumeuse each member of the troupe seemed in the best of trim, and the audience was quite content to sit out the long waits customary with the French, to see the last kick of Theo and laugh at the funny acting of Duplan and Lary. Well-known as this opera of Offenbach's is, it possesses, in addition to the tripping music, more of what is truly dramatic than any of his other works. The plot and action interest the audience, while there is room for excellent acting. The latter is well supplied by the Grau company, and many of the numbers had to be repeated for the sake of the acting which accompanied them. M. Duplan never fails to secure an encore for his naughty curiosity in dropping his handkerchief during Theo's song in the first act, and the diva's arch and clean cut rendering of her lines is far more pleasing than her vocal efforts. Her voice seems in better condition, however, than when she left us for the road, and she appears, if possible, younger and certainly more lively than before. She has learned a good many new tricks, and has grown friskier. She was as *risque* on Monday night as the bounds of propriety would permit, and her interpolation of English slang in the dialogue convulsed the house. In the English song, "Where Are You Going, My Pretty Maid?" she evinced more knowledge of the meaning than formerly, and replied with smiles to the applause which greeted her. Cecile Lefort, as Bavolet, charmed her hearers by a beautiful voice and modest manner. Musically, she is the cleverest member of the company, Mlle. Nordall coming next. Their singing did much to make the performance a success. The chorus and minor characters were fully equal to the demand made upon them, and the scenery, mounting and costumes were good. Although the audience was not large, it was very appreciative, and welcomed the opening of the season very warmly.

* * *

At Koster and Bial's, Louise Searle, Ada Laurent, Bobbie Gaylor and the musical comedy, McGinley's Troubles, are the attractions this week. Attendance large, as usual.—The Bat at the Casino is having a profitable run, being now in its second week.—Pinafore is being sung at the Standard.

Down in the Indies.

Frank Oakes Rose went to the West Indies a short time ago with two aims in view—one was the introduction there of the Hayward hand-grenade and the Babcock fire-extinguisher, and the other was to arrange preliminaries for a theatrical tour later in the season. A letter has arrived from Mr. Rose, dated from Port of Spain, Trinidad, in which he says that the subscription list at the different islands for his pantomime and ballet troupe is in a fair way to become profitable. He feels satisfied from the outlook that he will have sufficient funds guaranteed to take the company down in May—probably starting about the 20th. He thinks it will be a delightful trip if only for the recreation and agreeable climate which are assured. The season will last for thirty-two nights.

"In passing through Barbadoes," Mr. Rose continues, "I found that the Slavin and Smith Opera company was nearly stranded. One inhabitant of the island informed me that the party had been playing to wretched business, and that the management had not funds enough to take the members home. Captain Foote, of the steamer *Muriel*, adds that four or five of the company, one or two of them being ladies, pleaded to be allowed to return expressing their willingness to embark in the steerage."

Mr. Rose expects to return to New York on the 5th of next month, when he will immediately set about organizing the company for his tour.

The Actors' Fund.

The Fund Trustees did not meet on Thursday last. Some of them could not leave other and more urgent business, and it was decided to postpone the April meeting until after the Fund benefit in Philadelphia. It will probably be held next Thursday.

Mr. Baker has received another letter from Mrs. C. H. Cavert, of Montague, Mich. Her application was mentioned in last week's MIRROR as suspicious. The first letter from Mrs. Cavert said that her husband was suffering from Bright's disease and needed relief. This was followed by a letter from Mr. Cavert denying his wife's statement in toto. The second letter from Mrs. Cavert renews the application for relief, and says that the husband's letter was sent by stealth; that the disease had affected his brain, and that he is very irritable and withal oversensitive in the matter of applying to the Fund. Mr. Baker will not take any further action until the Trustees meet.

Andrew Jacques, a young actor, died at St. Vincent's Hospital on Friday last of Bright's disease. He was buried by the Fund on the following day.

The case of Viola Clifton will be laid before the Trustees at their next meeting. She has been an invalid for a long time, and at intervals has already received $190 from the Fund. She desires to be sent to Hot Springs, but it is not probable that her wish will be granted. Her husband is Lester, of the variety team of Lester and Allen, who are in Hallen and Hart's company.

The Giddy Gusher.

I find on the tables and in the albums of people wholly unconnected with the theatrical profession—people who do not exhibit photos of any profane actor or actress—a set of pictures that they are astonished to hear represent members of that dreadful profession. In the subdued light of a puritanically splendid drawing-room lately, was a copper-riveted woman sitting up before me religiously performing a self-appointed task—that of "plucking a brand from the burning," as she styled it. (Since then I allude to myself as a Brand Ai.)

I got a little restive under the curb, and sprangling out I struck an album, with which I proceeded to amuse myself.

Mrs. —— had been going on at me in this strain for an hour, and seemed to be nearing the end of her peroration.

"I am willing to do all in my power for you if you will abandon the class of people with whom you are identifying yourself. Come here next Monday evening. You will meet Miss Euphemia Earnest, whose great work, 'Little Drops of Water,' has made her famous. 'Little Grains of Sand,' now in press, bids fair to rival it. And the Rev. William Wail, whose religious stories cannot be too highly praised, will be present. Your ability as a writer will, if properly directed, make you a worthy sister of these noted people. Consider the good you might do. You seem to be writing entirely for the frivolous, and particularly for that dreadful class, theatrical people."

* * *

I abandoned the album and launched forth: "The theatrical people you know nothing about, and it's very unchristian in you to sit in judgment upon them. There are bad people in all classes; some of the worst we have ever had have come out of the churches. The most faithful wives and the tenderest mothers, the most devoted friends I have ever known, have been actresses."

"Mothers, indeed!" sniffed Mrs. ——.

Just as she uttered this contemptuous exclamation I resumed my album, and I opened at a collection of lovely baby faces, to my great delight. They furnished me a whole arsenal of defence.

"How jolly!" I cried. "Now Mrs. ——, whose babies are these?"

Mrs. —— looked. "They are fancy pictures, I believe, though I think I have heard those two girls were Longfellow's daughters at an early age."

"Were they?" returned I, triumphantly. "Well, these are the two lovely daughters of McKee Rankin and Kittie Blanchard, his wife Why, I've had that baby in my arms time after time; that's Dido Rankin."

Mrs. —— looked aghast.

"Do you know whose cherub that is? Let me tell you that's the beautiful child of Willie Edouin and Alice Atherton, his wife, profane burlesque performers. That child is one of a brood of beauties. And those two ideal faces, this brace of infant angels, represent my esteemed friend Leigh Lynch's phenomenally lovely children. Their mother was Miss Berger, a dreadful bell-ringer and cornet-player, a member of a family all show-folks. She married Mr. Lynch, who, though not an actor, is in a business way wholly connected with theatrical things."

* * *

Mrs. —— sat horrified. "Those pictures are the children of theatre people?" she gushed as she nervously seized the book. "You are greatly mistaken. I purchased those pictures in the store connected with the *Christian Union* in Boston."

"I don't care if you purchased them in Washington Market, or in the vestible of St. Paul's in London. They are Leigh Lynch's babies. Just ring for a messenger and send, that photo down to the Square to Sarony or Brentano, and see what answer you will get."

In a firm belief that she had the best of me this time, a servant departed with the disputed picture. While he was absent I "improved the shining hour." I told her of all the stage children I could think of; of their extraordinary good looks and exceptional intelligence. Back came the servant, having been at both places, and in both places he had received a card on which was written, "Children of Leigh Lynch of Union Square Theatre."

"We won't put those babies back in the album, perhaps, Mrs. ——?" I said.

"Oh, yes; they are very sweet pictures, and, poor things, they are not to blame for their parents," she replied.

I threw up the sponge. What was the use of establishing a copartnership on that tough, opinionated old Christian! "A tough convinced against her will, is of the same opinion still."

So I took a last look at the beautiful children and left Madam's temple of religious instruction and literary influence. I must go out and get the Lynch babies' pictures to add to my extensive collection, for they served me a good turn in choking off one of my annual missionary attacks; and they certainly are the most beautiful creatures that ever brightened a mother's life and filled a father's heart with pride.

* * *

I don't seem to recollect ever seeing my infant face pointed out as remarkable for beauty or grace. I suppose because I came along too early for photography. There's a daguerreotype in existence representing a determined looking kid of six, with a nose a little swelled from a recent scrimmage, and an undoubted black eye got by falling out of a strange cherry tree. Further trouble the next time for the old man who owned the tree is betokened by a warlike expression in the uninjured optic of the young woman.

This patriot is holding a mild-countenanced little boy in her lap—a little chap of three—who is a rousing armful for the sister; but she has the face for tackling big jobs. This is the Gusher of tender years and her one brother. He was named after the first book in the New Testament before they revised it, and he promptly called himself Smart Bill as soon as he could speak. Smart Bill and the Gusher instituted a reign of terror in their native town that would compare favorably with the days of Robespierre.

When I see handsome, nicely conducted children in my walks abroad I think was there ever a pair of juvenile dynamiters given to mortal man equal to the pair of pirates depicted in the daguerreotype I have described?

* * *

The mild mannered boy in my arms was an invaluable ally. He went into the house in advance and carelessly took in any preparation for punishment he saw going on. His guileless face would appear in the door and warn the culprit, who did not return till treaties of peace were made. On the paternal property two spots were strictly forbidden us—one was the well with the high-curb, that furnished a little water to mix with father's old Otard and a good deal to mix with mother's Young Hyson. The other was a green and gruesome frog pond at the far end of the garden, and, like Adam and Eve, when we were not hanging round the forbidden well we were on the brink of the tabooed pond.

No cat of ordinary intellence would stay on our premises half an hour. With a tail the size and direction of a stovepipe, they scooted through the garden occasionally. We always gobbled 'em. The procession would then form, Smart Bill carrying the struggling cat back next him, lengthwise against his little stomach. "Behind him stalked the executioner." The well was also the cemetery; into that well we hurled the cats. Then came a pleasant and interesting day when we sat on the steps and watched the men clean out the well. This operation took place twice one Summer. The third time Smart Bill blew the gaff. We had enjoyed a delightful morning; three cats had been fetched up in the bucket; the men were about to strike work for twelve o'clock dinner, when the blessed infant gave me away by shouting.

"Don't do away; you ain't dot the bid drey tat yet."

Sure enough, the big grey cat came up and the Gusher suffered for being found out.

* * *

But it was the frog-pond that at last furnished me with the means of shaking up the community to the foundation. It was a bright and beautiful Easter Sunday, a few days after I had carted Smart Bill to to the daguerreotype saloon, and held him while he was "taken," that, nearing the dreadful green pool of muck that was to be filled in and done away with the following Monday, I was seized with a desire to utilize its last moments and bounce the tranquil family indoors.

My mother was looking out the parlor blinds with an intimate lady friend at the Easter bonnets going to church. She, being an invalid, could air no bonnet of her own. The handsome father, with the dash of a cavalry officer, was making an elaborate toilet in his room. The servants were lazily talking by their breakfast-table in the kitchen, when I took Smart Bill into the recesses of a wood-pile, took off his little black-buttoned boots and his red wool stockings, bade him patiently hold his pink toes in my mittens, and be sure and make no noise to betray his whereabouts. I stuffed that little red stocking with shavings; I tied it upon the end of a long, slim stick; I buttoned the little black boot upon the well stuffed foot, and I went out on a piece of plank into the frog pond as far as I dared and stuck that stick in the muddy bottom. There it was protruding from the water—about four inches of red stocking and the little black boot. I pulled in my plank. I made up for the act. I tangled my yellow hair, I made my eyes wide with horror, I opened my mouth and left my tongue out to increase the agony of the situation, and I rushed like a whirlwind up the box-bordered path to the house. With trumpet tones of wild dismay I shrieked in the passage:

"Smart Bill's in the frog-pond! Smart Bill's in the frog-pond!" Then fell back and waited developments. Father, [illegible] roots of his hair, flung out [illegible] rushed down into the garden. [illegible] bled out of the parlor in a fainting [illegible] and fell all in a heap at the foot of the [illegible] The servants, with wild shrieks, piled up [illegible] the basement. Neighbors swarmed over [illegible] garden wall and in at all the gates.

* * *

A circus such as I had never anticipated broke out all over the place. It was in vain that I flew after my distracted father screaming, "It isn't Smart Bill—it's a stick with his stocking on!"

No one heeded me. Half a dozen went into the frog-pond up to their waists. Father reached the awful spectacle of his little son's leg sticking out of the water first. He seized it and nearly lost his balance as, with the vigor and agony of the moment, he wrested the hickory limb from the muddy bed and discovered the horrible practical joke.

In that moment I recognized that further connection with my family and myself was over. I had had some vague idea of shouting when the stick was pulled up, "April fool is gone and past and you're the biggest fool at last"—that being a favorite distich about that period—but I abandoned all thought of that. Unnoticed in the excitement I gained the house, seized two scalloped cookies and a box of Stewart's broken candy, and left my home an outcast and an exile.

* * *

A bridge with a big stone arch spans a narrow river that cuts the principal street in two, in my native town. By a circuitous path I gained the muddy bank of the river and crept under the arch. Of course I must remain there forever. I nibbled at a cookie after shivering there a couple of hours, and wondered what would become of me when I grew older and my clothes were outgrown and my cakes eaten.

The afternoon wore away and darkness fell. There I sat. It must have been eight o'clock, when clang went the bell on the bridge above me and the crier shouted: "Child lost; six years old; had on blue cashmere tunic, with patent-leather belt, etc."

"Yes, yes," thought I, "that's me. I suppose they are waiting in the Court House to try me for killing my mother."

I had shed some very bitter tears as I recollected her still pale face in the garden path, and had wondered in an early hour of this dreadful afternoon if I should hear the funeral as it went over the bridge.

The bell died away in the distance and the crier's voice grew faint as the plash of oars and a boat with men and lanterns swung under the arch. The streaming light of a bull's-eye swept into the dark corner in which I crouched, and my exile was ended. A warm, stout neighbor leaped ashore and carried me by the path I had come back to the house I had blown up in the morning.

* * *

Smart Bill had indicated with rare intelligence his belief that I'd never "turn home any more," but he would go sometimes to see me "under the bridge." Under the bridge they found me and I was restored to my admiring circle of friends.

An effort was made to do something severe. But father began an awful sentence that broke up in a laugh, and I found the hardest-hearted neighbor in the party was privately snickering over the early and successful practical joke of your

GIDDY GUSHER.

Professional Doings.

—W. J. Murray has left the Fifth Avenue Theatre.

—George Towle joins the Wiley-Golden company.

—Signor Intropodi has left the Carleton Opera company.

—Robert Buchanan's Alone in London is a Philadelphia failure.

—J. K. Tillotson is trying to reorganize his Greenwood company.

—Wil. Lackaye has gone to Washington for a brief visit to his family.

—John H. Russell, manager of We, Us & Co., has arrived in town.

—W. H. Fitzgerald has signed with Rudolph Aronson for Nanon.

—Alfred Klein, of the Standard Theatre, sails for Europe next week.

—The week of April 20 is open at the People's Theatre, Hartford, Ct.

—In the Ranks has closed and come to New York. Cause—bad business.

—The Detroit Opera House is likely to soon change hands, C. A. Shaw retiring.

—George Gaston, who has been ill for a long time, has regained his health.

—For the Mather engagement at the Union Square the old prices will be restored.

—Josef Handel has become musical conductor of the Wilbur Opera company.

—The Miln Opera company tour the South under the management of John Lavine.

—Charles Hicks, late manager of the Hoop of Gold, arrived in the city on Monday.

—John G. Magie, after a long illness, has resumed advance work for the Hanlons.

—A party from Irving's company occupied a box at the Casino concert Sunday night.

—Lawrence Barrett's Blot in the 'Scutcheon is not generally well received in the South.

—Boucicault is at work on three plays, in all of which he builds hopes on his children.

—Phosa McAllister has joined the army of ten-centers. She is touring interior New York.

—Mr. and Mrs. George S. Knight will probably return to the Fifth Avenue in May.

—Libby Noxon has made quite a success in the role of Sophie in The Stranglers of Paris.

—Rudolph Aronson is conferring with a contractor for novelties in the Casino roof garden.

PROVINCIAL.

BOSTON.

The Boston Ideal Opera co. began a two-week's engagement at the Globe Theatre March 30, giving The Bohemian Girl, following with Fanchonette, 31st; Patience, matinee, and Girofle-Girofla, evening, 1st; Pinafore, matinee, and Martha, evening, 2d; Giralda, 3d; The Mascotte, matinee, and Fra Diavolo, evening, 4th. Nine operas in one week, is pretty good. Of the old operas that they have given here so many times, I saw simply a few moments of The Bohemian Girl, and nearly the whole of Pinafore. I think my respect for this opera increases, if possible, with every hearing; and it is the opera, everything considered, in which the co. appears to the best advantage, showing that in these English works the co is "to the manner born," while in the French worked-over affairs there is more straining and less art. Mr. Barnabee enacted Sir Joseph much more artistically than I have ever seen him do it before, losing himself more completely in the character, and the same may be said of Geraldine Ulmar's Josephine. Mathilde Phillipps made a splendid Buttercup, and indeed, unstinted praise may be given to all. Master Eddie Ferry's Midshipmite attracted much attention, as mother is very popular in the theatre. Fanchonette proved to be a very bright affair, with fine music, and decidedly the best libretto of any of the light opelas from the French. It is very sparkling at times, and respectable, in a literary sense, constantly. Marie Stone as the twin sisters, one of whom is an actress and truly good, and the other a milliner with lots of lovers, made a great hit, especially in the last act, where she dances a wooden-shoe dance with just enough awkwardness to make it interesting and to keep up the illusion. A knowledge of variety methods, or a growth from the variety stage would have spoiled it. She had five encores. Mr. Barnabee appeared in a butterfly song-and-dance with a marvelous make-up, and also made a great hit. Mention may also be made of George Frothingham, who did the character of a mulatto would-be lover of Clarice and did a neat bit of character acting. But the idea of a mulatto lover to a white girl, even though she be a bit loud, is very repulsive to a clean and refined person. Giralda is another fine opera, one of a class that we should have more of if we cannot have original works. The music is enduring in its excellence, and Miss Ober should be thanked by all for letting it be heard. Audran, indeed, liked one number so well that he plagiarized from it dreadfully in The Mascotte. To speak frankly, Miss Ulmer was better in the first act than in the later ones, though but little fault could be found with her. The hit of the evening, in both singing and acting, was made by Hermann Merselle, who, in the character of Dromez, the miller, displayed a talent for humorous personation that I never saw in him before. Mr. Barnabee's Don Japhet was also wonderfully good, probably the best bit of character acting in which he has ever been seen in Boston. Tom Karl deserves special mention also for his personation of Don Manuel.

East Lynne and Box and Cox were given at the Boston Museum March 30 and 31, Sol Smith Russell and George W. Wilson appearing in the title roles of the latter to general acceptance. The Guv'nor was given 31st, afternoon and evening; and The Ticket-of-Leave Man, 1d (two performances), 3d, and matinee 4th. The Three Guardsmen and a Regular Fix were given for Charles Barron's benefit, 4th. A crowded house greeted him, and on being called out he made a brief speech of thanks.

Three of a Kind occupied the stage at the Park during the week. When I look upon the picture of the Troubadours in that little idyl of The Brook, and then contemplate them in this, I wonder what the next five years will show. And the acting is as bad in proportion as is the play.

The Leopolds filled out the week at the Bijou Theatre.

Josh Whitcomb filled out the second week at the Boston Theatre to fair business.

A strong variety co. filled the time at the Howard Athenæum, and variety ruled also at the Boylston Museum.

Items: Governor Robinson and his family occupied Manager Stetson's box at the Globe Theatre to see Fanchonette.—Manager Schoeffel and Agnes Booth occupied the managerial box at the Park the opening night of Salsbury's Troubadours.—Materna is at the Brunswick.—Agnes Booth-Shoeffel will go to the Masconomo House, at Manchester-by-the-Sea, about the 1st of May. H. A. McGlenen, the popular business manager of the Boston Theatre, has been confined to the house for several days.—A local paper says that "the dismantling of Music Hall has been arrested." The one who began it should have been arrested, and the management of the hall should have been changed years ago.—Theodore Thomas announces two concerts at Music Hall late this month; but the hall has become so unpopular that they may be slimly attended—The return engagement of the Mapleson Opera co. at the Boston Theatre will begin 29th.—I wrote you last week that Giralda was played as a comedy at the Boston Museum in 1856-7, by Agnes Robertson. I have since seen a bill of the play, in which it is announced as "an original comedy by Dion Bourcicault," (he formerly spelled it with an "r"). So you see he began his pirating early in life.—Harry W. French has become so popular a lecturer that he has been invited to lecture in London on "America." He can be trusted. He sails in a few days.—James A. Gilbert has just left Boston to join an opera venture of Richard Golden and Dora Wiley's. Probably you know more about it than I do.

CINCINNATI.

Manager Fennessy, of Henck's New Opera House, presented last week a novelty in this region in Coup's Equescurriculum. The show exhibited twice daily, and was liberally attended, the juvenile American element predominating. The entertainment continues about two hours, and is both entertaining and instructive. This week, Gillette in The Private Secretary; Lotta, 13th.

Fanny Davenport's Fedora proved an excellent card last week at the Grand, the attendance, all circumstances considered, being something remarkable. The star's impersonation of the arduous role of Fedora is recognized as one of the dramatic successes of the day, and her support was of the best. Harry Lee's Loris, contrasted with Mantell's portrayal of the character, is fully as satisfactory, his scenes in the third and final acts bringing down the house. This week, Baker and Farron in The Emigrants, followed 12th by Jacques Kruger in Dreams; May Blossom, 19th.

Three Wives to One Husband, which contributes last week's attraction at Havlin's, was accorded a rather remunerative attendance. The play, if the skit can be so dignified, is lively in dialogue and situation, and with such clever people in the cast as Raymond Holmes, Lottie Mortimer, Arthur Elliott, Jay Hunt and Patrice, can scarcely fail to achieve success. This week, Ada Gray in East Lynne, followed 12th by Oliver Byron in Across the Continent; Grau's Comic Opera in Mascotte underlined for 20th.

Kennedy and Bayliss' Bright Lights were the luminaries at the People's. Good results financially. Flynn and O'Brien's act is one of the most attractive on the variety stage. The mesmeric portion of the entertainment, with the Kennedys as exponents, was well received. This week Silbon's Cupid comb., followed, 12th, by the Rentz-Santley comb.

Worth mentioning: W. S. (Smiley) Walker is in the city.—Flora Moore's Bunch of Keys comb. formally opened a new opera house at Miamisburg, 1st.—The *Times-Star*, in its Sunday issue of 5th, pays the following deserved tribute: "The NEW YORK MIRROR has again given proof of more enterprise than is usually shown by weekly papers, and prints in its last issue the full text of Henry Irving's lecture, delivered on Monday night last before the students of Harvard College. The lecture is worthy of perusual."—Manager Harry Rainforth, of the Grand, was in Chicago during the week on business connected with his house.—Popular Little John Havlin has been tendered a complimentary benefit at the Bijou, which will take place, 13th, with Oliver Byron in Across the Continent as the attraction.—Mrs. Le Clarke Phillips, who joined the Three Wives comb. in this city, 4th, will replace Mrs. Belle Douglas in the role of Mrs. Batterby.—Letters here, care of the Enquirer, for the following professionals: J. K. Emmet, Carl Gardner, Minnie Hauk, Fred. Lennox, Fred. Lillian Cleves, Alice Oates, Emily Rigl, Claire and Lester and Allen.—A Beauty show will be the feature of the current week at Harris' Museum.—Uncle John Robinson's Circus opens the season for '85 at Cincinnati, 11th, showing in Cincinnati during the week following.—The Bower brothers, Conrad and William, will have charge of the Summer season at Highland House instead of Charley McDonald as previously announced.—The Princeton College Glee Club will concertize here at the Odeon, 10th.—Beginning with current week, the Saturday matinee at People's will be abolished and a Friday performance be given instead. Bartholomew's Equine Paradox is booked for the Grand in May.—Marie Van benefits, 6th, at the Odeon.—Beginning 19th, Manager John Havlin will institute a season of popular comic opera, presenting the Grau co., as the initial attraction.—Two performances daily will be given.

CLEVELAND.

At the Euclid last week the Wilbur Opera co., local favorites on account of their long stay here last Summer, gave a number of the popular operas, to deservedly large attendence. A seemingly unusual effort to please was made by the whole co. The leading dailies all spoke pleasantly of them. One Sunday paper, and our alleged "society sheet" took exception to the co. and more particular to the acting of Miss Kirwin, severely criticising them in an unjust and foolish manner. It is very discouraging to artists to have their conduct in private likened to their actions on the stage. In Miss Kirwin's case the leading roles of Olivette, Estrella, Mascotte, etc. are handled very nicely. Miss Kirwin and, indeed, all the co. have a host of friends and admirers in this city: Indications point to a successful week for Lotta, who opened in Musette Monday night. The Private Secretary and Rhea divide week of 13th.

At the Academy the Rentz-Santley co. have been doing a splendid business. Chrissie Comedy co., 13th.

At the People's, large audiences were pleased last week by Smith's Bell Ringers and Comedy co. This co. give a varied and enjoyable programme. Sanger's Georgia Minstrels this week; Hollywood's Juvenile Opera co. to follow 13th.

Stage Straws: Barney McAuley is still in the city and he is not "recuperating" at Mt. Clemens. He only left the hospital last Monday.—Marrie Gonalezallis and Mabel Young of Grau's Opera co. joined the chorus of Wilbur's co. last week.—Messrs. Conly and Brand, of the Wilbur co., will take a Summer vacation. Mr. Brand goes to Europe, as usual.—Hungarian Gypsy Band at Case Hall, 23d and 25th.—Ford's Opera co. for six weeks at Haltnorth's Garden this Summer.—Jessie Hatcher of McCaull's Falka party, returned home last week *sans* wardrobe. She will soon rejoin the co.—C. K. L. Black, late musical conductor of the Wilbur co., has returned to the stage thereof.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): Grace Hawthorne opened in her new play of Queena, March 29, to a good house, and considering that it was Holy week, and very wet and rainy at that, business continued excellent until the close. It is by all odds the best performance Miss Hawthorne has given here, and probably no actress on the stage could have given more power, strength and meaning to the emotional parts, unless it be Miss Morris. A remarkable circumstances has been the improvement made by Miss Hawthorne during her four months' contact with Metropolitan audiences. Many faults and provincialism have been eliminated. I noted, in one or two instances, faults of pronunciation; but these were rather thick before. For instances, she says: "He give it to me," instead of "He gave it to me," but these faults are merely of a technical nature. Miss Hawthorne had excellent support in William Harris, who filled the role of Lord Huntington forcibly. The comedy work of Edith Houston and Charles T. Vincent gave some cheerful gleams of light to the play. Miss Houston is one of the most ladylike comediennes I have seen, and she makes her points merrily and with a humorous appreciation of their meaning. At the same time her social knowledge instructs her how to avoid obtrusiveness. With the best class of theatre-goers she will become a great favorite. William J. Clifton did a good piece of work as Clarence, but was a trifle too heavy for the role. The other characters were in a rather stilted vein, and were well done in conventional style. The play was very handsomely mounted, as is the rule at Pope's. Grenstein's German Dramatic co. opens, 5th.

Olympic Theatre (Charles A. Spalding, manager): A Bunch of Keys came back for a second engagement last week, but business fell off materially The stars were Canfield, Bowser and Marietta Nash, while Lina Merville did some clever work, although it is too much in the line of work and lacks the airy, rollicksome fun of the Nash. Bunch of Keys has filled its mission, and Mr. Sanger should employ Hoyt on another extravaganza for his clever people. McCaull Opera Company in Falka, 5th.

People's Theatre (W. C. Mitchell, manager): Lizzie Evans had a thin week's business. She appeared in Maud Muller, Dew-Drop and Fogg's Ferry. Oliver Byron in Hero 5th.

Standard Theatre (W. H Smith, manager): An excellent entertainment was given all the week by Castle's Celebrities. Some of the specialists were of the best ever seen here in their lines. The low-priced tariff continues a success and business is very large. Lorella's, 5th.

Casino (George McManus, manager): Frank Girard's specialists in A Cold Day When We Get Left had two big houses on Sunday, 29th, and continued to good business all the week. The co. is compact and composed of good people, but more specialty business should be introduced and less of the presumed action of the play, which is tedious. Murphy and Mack's Comedy Four, and Moore and Holmes' European Consolidation opens 5th.

Items: The plans for the new Grand Opera House have been accepted and will at once be acted upon. The cost will be $125,000, the general style mooresque and exceedingly rich. There will be a considerable addition to the old site. The architect will be Oscar Cobb, of Chicago, who built the other house. The building will be superintended by Morgan McElfatrick. The size of the theatre will be seventy-five feet front by 145 feet deep. Building will begin at once, as the ground is almost cleared.—Manager Charles Pope has so much improved as to be able to get around last week, or so, on fine days, but the bad weather keeps him in doors. He is looking well, but thinned out considerably.—The Elks' Benefit takes place at the Olympic Theatre, the afternoon of 9th. The sale of seats took place on Tuesday last, and was satisfactory, all things considered, although it was not as large as last year. Edith Houston, who played a comedy role in Queena so acceptably and cleverly is connected with a leading St. Louis family, and received many warm and cordial attentions while here. She is a natural and gifted actress and will make a bright mark on the stage.

PHILADELPHIA.

Holy week, much to the joy of our managers, is a thing of the past, and with the close of the Lenten season, all look forward to at least four weeks of prosperous business. If any of the houses cleared expenses last week they were especially fortunate.

Alone in London, which was produced at the Chestnut, is a very fair melodrama. It follows beaten paths, but will compare favorably with such plays as Lights o' London, Wages of Sin, etc. Robert Buchanan is apparently proud of his work, as he gave the production personal attention. Alone in London is, at all events, better than Storm-Beaten. Harriet Jay made a favorable impression, as did Cora Tanner and Herbert Archer. The remainder of the cast was satisfactory. Joseph Murphy will appear during the current week in Shaun Rhue. The Planter's Wife, 13th.

At the Opera House Theo drew a weakly attendance. Both star and co. were deserving of liberal patronage, and would have sung to full houses at almost any other time. Edwin Booth, supported by the Boston Museum co. opens the present week. He will be the attraction at this theatre for a fortnight, and I trust our public will give him a reception which shall be worthy of his genius and a proper offset to the fulsome adulation recently bestowed on that magnificent æsthete and very ordinary actor, Henry Irving. Mr. Booth's repertoire for the first week will include Hamlet, The Fool's Revenge, Merchant of Venice, Katharine and Petrucio, Don Cæsar de Bazan and Macbeth. During the second week he will appear in Richelieu, Ruy Blas, Othello, Lady of Lyons and The Apostate. New scenery has been provided by Managers Zimmerman and Nixon, and there is every prospect of a phenomenal success.

At Haverly's Apajune atracted quite as large audiences as seen elsewhere during Holy week. It has now entered upon its last week. Princess of Trebezonde will be revived on Monday evening next, and with its run the season will close.

Dad's Girl held the Walnut stage and was played to light business. The Lights o' London is the current attraction, and will probably fare better, although it is a rather wormy chestnut. Next week Ed. Harrigan's new comedy will receive public baptism—Are You Insured?

The public did not "grab it quick" this time, and therefore Hoyt's Rag Baby may be said to have had a light week at the Arch. This (Monday) evening Storm-Beaten will be produced. A Parlor Match, 13th.

Only a Farmer's Daughter did fairly at the National. In the Ranks will hold the boards this week. Galley Slave, 13th.

The Arch Street Opera House still holds its own and Manager Mahn rejoices thereat. Billee Taylor will be sung until further notice.

Items: Minstrel hall, variety show and dime museum have all felt the influence of the Lenten period. Although in a less degree than the theatres proper; but with the advent of Easter renewed activity is certain.—Ethel Lynton has not, as erroneously stated in a former letter, left Harry Mahn's co. She will appear in Billee Taylor. The lady has been quite sick.—Edward Harrigan will superintend the production of his new comedy, as far as possible.—Robert Buchanan tried to get the scalp lock from the bald head of the *Telegraph* critic. Cause—a rough-shod criticism of the new play, Alone in London. Mr. B. labored under the impression that the aforementioned slating was from the pen of E. J. Swartz, and in consequence his letter to the *Press* was slightly tinged with sarcasm, directed toward Dad's Girl.—Forepaugh announced Led Astray as last week's dramatic dish at his museum. He was injuncted, but played the piece nevertheless This week, Pop is being done twice each day, with John E. Ince and Hattie Starr as the moving spirits.—Gilmore's Band appear at the Academy on Thursday evening.—On the afternoon of Thursday next the benefit of the Actors' Fund will occur. The leading features introduce one act of The Private Secretary; Henry E. Dixey in sketches from Adonis; R. B. Mantel and Viola Allen in the balcony scene from Romeo and Juliet; Joseph Murphy, Kellar, The McCaull Opera co., Clara Louise Kellogg, Mark Twain, Pauline Hall and an orchestra of one hundred pieces. The Academy should be crowded to the doors. As the programme is most attractive and the object in sight thoroughly deserving of public patronage. The advance sale has not been encouraging, however.—Love on Crutches will follow Edwin Booth at the Opera House.—The father of Roland Reed will retire from the stage with a testimonial benefit.—Lee McDowell of this city is in advance of Joseph H. Keane, and is doing excellent work with that eccentric comedian. Being intelligent and energetic he will doubtless make his mark.—Marie Jansen is most welcome to our city of Brotherly Love. We would like to see more of her.—Mrs. John Drew is announced to appear at her own theatre in several of the old comedies.—The Barnum and Forepaugh shows are providing "fat" for the newspaper in the way of advertisments. The Great Adam opens Monday next for one week. Barnum follows, 27th.—Frank C. Perley is Barnum's general press agent this season.—Now that the benefit system is on the wane, what will our managers work next?—There will be a meeting of the directors of the Actors' Fund, immediately after the benefit on Thursday.

BALTIMORE.

Business all around was distressingly light last week, probably due, in a measure, to the strong counter-attractions of the churches. The Academy of Music was given up to local entertainments, which always have their own *clientele*, no matter when they take place. On Monday night Kiralfy Brothers' Sieba began a week's engagement to a fair house Next, James O'Neill in Monte Cristo.

The Silver King, at the Holliday Street Theatre, fared the best of any of the attractions, but the houses were scarcely up to the average. This week Rhea opened at a Monday matinee in Arcadia to a light house, and during the week will appear in Camille, An American Countess, School for Scandal and The Power of Love. Next, Haverly's Minstrels.

The Two Johns played a return engagement at Ford's. The upholstery was not injured to any appreciable extent. Dion Boucicault, supported by his son and daughter and Eleanor Carey, appeared on Monday night in Colleen Bawn to a good-sized audience. Next, George C. Miln.

Richmond, Bryant, Et Cetera's Challenge comb. is the attraction at the Monumental Theatre this week, and will be followed 13th by Hallen and Hart's Ideals.

At the Front Street Theatre, J. B. Studley in A Man of the People opened to a big house at the Monday matinee. Next, Stranglers of Paris.

The management of Harris' Masonic Temple Museum has announced for this week the production of A Sea of Ice, with special scenic and mechanical effects. Lottie Church is the star, and will be supported by the Milton Aborn Dramatic co.

Flatsom's Manager Fort is out this week in an announcement for the coming season of Summer Opera at the Academy of Music, and from the names of people engaged, and the attractive repertoire announced, the prospect is altogether bright both for the management and the public. For the past two or three years Mr. Fort's efforts have met with the most cordial and substantial reception. This year he has gone far ahead of anything he has yet done to make the season an enjoyable one. In the co. will be Jeannie Winston, Louise Searle, May Beebe, Agnes Stone, Rose Leighton, Hattie Starr, Annie Myers, Walter Hampshire, Vincent Hogan, Walter Allen, Maurice Hageman, Joseph Fay, Louis De Lange, W. H. West, George Roseman, and a chorus of twenty-four voices. Arthur Bell will be the stage manager, and Adam Itzel J., musical director. The repertoire includes Maritana, Martha, Fra Diavolo, Sonnambula, Queen's Lace Handkerchief, Prince Methusalem, Fatinitza, Donna Juanita, Chilperic, Barbe Bleu, Perichole, Mme. Angot, Royal Middy and Little Faust. The season will open Monday, May 4, with Prince Methusalem.—C. E. Ford and David Wallace have arranged to give a series of standard English operas at cheap prices in this city at Ford's Opera House, opening Monday, 20th, with a co. in which will be Alfa Norman, Tellula Evars, Zelda Seguin, C. H. Thompson, Thomas Christy, A. E. Stoddard, Arthur Tams, Henry Peakes and George Denham, with Gus Kerker as musical director. The repertoire announced is Martha, Fra Diavolo, Bohemian Girl, Mignon, Carmen, etc. After an extended season here the same co. goes to the Bijou Opera House, New York.—Manager Starr will also have a comic opera co. at the Masonic Temple this Summer; so it looks as if the stay-at-homes will have plenty of amusements.—Ellen Terry has sent the Baltimore Journalists' Club a large photograph of herself as Portia, and it now adorns the club-rooms.—Here is a Simon-pure chesnut from the dramatic colum of this week's *Baltimorean*: "In one of the scenes of his new play, Kerry Gow, Joseph Murphy appears as a real son of Vulcan, and shoes a horse."—R. O. Jenkins, a Baltimorean, and a pupil of the Lyceum School of Acting, will be tendered a benefit by his friends here, 18th, when the Wednesday Club will be opened to the public for the first time. Gilbert's Wedding March and Cut Off with a Shilling will be the programme.—The Spring Musical Festival of the Baltimore Oratorio Society is announced for April 30, May 1 and 2. The soloists will be Mme. Fursch-Madi and Emma Juch, sopranos; Miss Clapper, alto; Mr. Winch, tenor, and Max Heinrich, bass; and Theodore Thomas' Orchestra.—Forepaugh's Circus, 20th.

CHICAGO.

Haverly's minstrels played to all the house would hold last week, the large Columbia Theatre being packed at every performance. It was more in the nature of a popular welcome to the Colonel himself than in recognition of any special merit in the entertainment. The Cragg Family of acrobats were decidedly the best thing in the programme. They are marvelous in their dexterity. Bob Slavin is somewhat original, but evidently takes his cue from Thatcher. The military manœuvering of the Black Watch was one of the most pleasing features. There is too much clog dancing and song-and-dance business to suit the taste of refined minstrel patrons. This week Minnie Maddern in Caprice; Mlle. Aimee in Divorçons and Mam'zelle, 12th.

Dickson's Sketch Club had a profitable week at Hooley's Theatre. Della Fox appeared to advantage in Editha's Burglar, in which she assumes the part of an innocent little miss of ten years, who calmly tells the burglar she surprises not to be afraid of her, and "please work quietly, so as not to wake her papa." Gus Thomas, as the burglar, was also very good. Combustion, the comedy in which the entire co. appear, is a piece of stupid nonsense that should be dropped. It is unworthy so clever a lot of people. The universal favorites, Robson and Crane, begin a two weeks' engagement, 5th, in champagne and oysters. Fanny Davenport in Fedora, 20th.

The second week of The Private Secretary at the Grand was well patronized. The comedy is full of good things that give each member of the capital co. opportunities to make a record. Fanny Addison is one of the best comedy actresses we remember to have seen in a travelling co. in some time. She evidently learned her business in a stock co. school across the ocean. This week, We, Us & Co.; J. M. Hill's Murray and Murphy comb., 12th.

The Star Specialty co. met with fair success at the Olympic. This week Ida Siddons' Female Minstrels.

Rose Eytinge, in Felicia, played a very good engagement at the Standard, giving an artistic representation of the title role. J. I. Lodge, as Captain John, was earnest and painstaking, and creates a most favorable impression, Horace Vinton, as Cassagnac, was the only other member of the co. worthy of mention, most of them being below mediocrity, and one young gentleman, who calls himself Jay W. Kail, should absent himself from the stage awhile and learn the English language. He persisted in telling the characters in the play that "Yeller is the tener tone of nater." This week the only novelty in town of any interest will be the attraction at this theatre. W. J. Scanlan will produce his new play, Shane-na-Lawn. William Stafford and Evalyn Foster, 12th.

Kate Claxton and co. have not done much business at the Academy the past week. The best receipts were on the nights when the Two Orphans was played. This actress is apparently unable to grasp with success any other character except Louise, the blind girl. This week, Roland Reed in Cheek. Jacques Kruger, in Dreams, had a splendid week at the Criterion. This week, Grace Hawthorne in Queena, in which it is said she has scored a great hit. The new Princess Opera House, situated on the corner of West Madison street and Ogden avenue, two miles from the theatre district of the city, and some distance further West than Grenier's Garden, opened on Monday with Pinafore. The place was formerly a rink, but the success of comic opera at low prices has induced Colonel R. Hawkins to try it. The theatre is situated in the midst of a good residence district, and if conducted in proper style will probably succeed. The principal members of the co. are Marie Roe, Viola Frost, Fannie Meyers, Signor Guiseppe Servini, James Abdill, F. M. Forrester, A. W. Tams, William Wolff, and D. A. Flint. Hans Balatka and John G. de Bang are the musical directors. An orchestra of sixteen, and a chorus of the same number is engaged. The repertoire consists of all the popular comic operas, with the following new ones: T. I. Q., by Calixa Lavallee and Will F. Sage, and Estrella. The Chicago Theatre will offer Girofle-Girofla this week. The place is crowded every night.

By the courtesy of Gus Pitou, I am enabled to give a synopsis of the new play, Shane-na-Lawn, that his star, W. J. Scanlan produced this week at the Standard Shane-na-Lawn is the name given to a young Irishman on the estate of Squire Redmond, who found him, when an infant, wrapped in a shawl upon the lawn of the Squire's house, and adopted him into the family. An enmity exists between the Squire and John Power, a well-to-do farmer, because in their youth both loved the same girl, who gave the preference to Redmond. Harry, the Squire's son continues the feud by assailing Gerald Power, the son of John Power, when he comes to meet Rose Redmond, known as the Rose o' Shannon, who loves him. Shane favors Gerald and is his guardian angel throughout the play. The first act ends with the blow given to Gerald by Harry, and it is not resented. In second act Gerald comes to Redmond's house to demand Rose for his wife. The father threatens to disown her, but she clings to Gerald and is about to go with him, when Harry seizes a gun and is about to kill him when Shane takes the weapon out of his young master's hand. A scoundrel named Kirwin proposes to the Squire to buy off Gerald by giving him a large sum of money to quit the country. Redmond informs Kirwin that he expects £1,000 that night from his agent, Dillon, and Kirwin, having lost all his money at the races, conceives the play of waylaying Dillon and robbing him, hiring a creature of his named Ronald to do the work. The act closes in the barn of John Power, where a company has assembled in honor of Gerald's birthday. Rose is there, and Harry comes to get her. Kirwin and his partner come, and the former puts the empty pocket-book of Dillon, whom they have left for dead on the road, into the pocket of Gerald. It is found at the right moment, but Gerald escapes by the aid of Shane. The third act is taken up by the proving of Gerald's innocence and the fixing of the murder on Kirwin and his companion, in all of which Shane figures prominently; the reconciliation of the two families, and the reunion of Rose and Gerald. Mr. Scanlon has written a number of new songs, which are heard for the first time in public.

The Grand Opera festival, for which preparations have been going on for two months, was inaugurated at the Grand Opera Hall in the Exposition building on Monday night, 6th. Semiramide, with Patti, Scalchi, De Pasquale and Cherubini in the cast, was the first opera. During the first week, L'Africaine, Mirella, Luida di Chamouni, Lucia di Lammermoor, Martha and Der Freischutz will be given. Upward of $30,000 worth of seats are sold for the season, but it will require over double that sum to be taken in before any money is made.

BROOKLYN.

George C. Miln was the attraction at the Grand Opera House, Monday evening, appearing as Richelieu. It was a magnificent piece of acting—scholarly and grand. The few weak points were merely details of stage business and traces of the muffling of the voice. These shortcomings were trifling in comparison with the beautiful, compact and forcible entirety. His reading was charmingly correct; the words were picked out with clearness; the pauses were perfect, and in the curse scene there was no jumbling of sounds. The audience was enthusiastic. The actor will leave Brooklyn with the acknowledgment that he is an actor of uncommon talent. He has made his way to the hearts of the theatre-going public, though such unfavorable circumstances as have never worked against the professional career of any other American tragedian, and such as would have discouraged any man with less determination. The co. cannot be called great, nevertheless I have seen much worse in support of some of our leading tragedians. Silver King next week. That dear old chestnut, Hazel Kirke, again presents itself in Brooklyn, and, as usual, at the Park Theatre. Of the many times this work has been presented here it has hardly ever been seen to what one may say a crowded house, and still the management insists on playing it. Mattie Vickers will be here next week.

The Pat Rooney comb. is certainly one of the best organized troupes in the variety line. The entertainment is given by a co. of rare artists, and the patrons of Hyde and Behman's apparently were well satisfied with the performance.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Neil Burgess makes as good a hit in Vim as he does in Widow Bedott, and the consequence is that the house is crowded nightly to enjoy the amusement offered by the star and a well-selected co. He certainly is an artist; the people recognize it, and the managers are well repaid in offering such an attraction. Joseph Murphy will appear next week in his well-known plays.

Lee Avenue Academy of Music (C. L. Woglom, manager): Mr. and Mrs. Knight, supported by an excellent co., are playing here this week, and paint the town *a la* strawberry in their latest success, Over the Garden Wall. The audiences are continually kept in a constant roar of laughter, and depart from the house well satisfied with the evening's enjoyment. Only A Farmer's Daughter will be produced next week.

NEW ORLEANS.

The Madison Square Theatre co. inaugurated its six weeks' season at the Academy of Music, March 29, with The Private Secretary, which play has been presented throughout the week to good business. The co. now presenting it have hardly created the same enthusiasm as the one which first performed it here. Mr. Morton is certainly no improvement over Leonard Grover, Jr., and George Clarke, as Douglas Cattermole, played in a sort of "hardly-worth-while" style, using occasional "chestnut" gas not appropriate. The rest of the co. were very fair. Mr. Clarke made quite a representation here in the stock some years ago, and his friends have been a little disappointed. It is to be hoped, however, he will assume better work in the plays underlined for future production. Young Mrs. Winthrop will be presented 5th. After its week's run The Rajah will be up for one week.

Considerable curiosity was felt here among theatre-goers to see Carleton's new drama, Victor Durand, played by the Wallack Theatre co. The author was for some time a worker on our local press, and was generally considered a man of unusual literary ability. The St. Charles Theatre was well patronized, therefore, on the evening of March 30 to witness its first performance here—although it has been Holy Week (generally observed by a large member of our people) business has been good. The play is a strong one, and the co. admirable. Sophie Eyre and Newton Gotthold give splendid performances of the leading roles. Louise Dillon, whose excellent performances of Esmeralda here some time ago made her a favorite, does splendidly in their play, and Mr. Denny's dude is a praiseworthy effort. The entire co. is good, and the hope is expressed that Victor Durand will be again presented before this excellent co. closes its season. Lady Clare week of 5th.

Storm-Beaten and Lights o' London have been revived at the Grand Opera House for this their final week. Both of these plays have received notice before. They have been presented with some care and attention to detail that characterized their first performance here, and the co. has shown the same degree of excellence evidenced then. The New Orleans favorite, Lawrence Barrett, opened Monday night for a two weeks' engagement, during which he will present his two new plays in addition to the favorite plays of his repertoire.

The Royal Swiss Bell-Ringers and Concert co. began an engagement of six nights at Werlein Hall, March 30. They give a pleasant entertainment, but have not drawn crowded houses by any means.

Prof. Bolton has drawn good houses to Grunewald Hall in his series of lectures called Realistic Travels Through Europe. These lectures are both entertaining and instructive.

The Wild West Show has drawn large crowds lately to Oakland Park. On the 1st a complimentary benefit was tendered to Manager Cody, and an immense audience assembled to do him honor. He was the recipient of a very costly and handsome present gotten up as a surprise by several of his friends here. John M. Burke, the genial general manager of the show, is expected daily from the West, where he went to procure a new troupe of Indians. He telegraphs that he has with him a large number of the Pawnee tribe.

That enterprising and go-aheadative manager, Faranta, is now giving performances of the Black Crook to crowded houses at his Iron Theatre at ten cents admission.—J. M. McAllister, magician, opened at Grunewald Hall, 5th, for a short season.—Eugene German has gotton up a baby show, to take place at Spanish Fort, opening yesterday (Wednesday).

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): The Golden Dramatic co. presented several plays during the week to crowded houses.

Montgomery Theatre (Jake Tanenbaum, manager): The Mexican Typical orchestra gave three concerts to good houses, 2d and 3d. It is rare evident that we have the pleasure of enjoying such fine music.

Items: C. Conturier, agent for Buffalo Bill's Wild West Show; and his assistant, T. J. Cash, are here billing the town for 13th and 16th.—Large crowds daily witness the fine drilling and enjoy the music on Court Square furnished by the Silver Cornet band of the Golden troupe under J. E. Franklin.

MOBILE

Mobile Theatre (Jake Tanenbaum, manager): Roland Reed played Cheek on his return engagement, March 30. The house was large. March 31 and April 1, Mexican Typical Orchesta appeared before large audiences. This organization is a strong one, and the rendering of their national music is most excellent.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Arlington, Girard and Wyatt Minstrels gave fair performances March 26 and 27, too poor houses. The Ben Cotton comb. followed 30th and 31st in True Devotion, and Irma the Waif.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Arrangements have been made wherein the great Ristori will open at this house instead of at the Academy, 6th. Queen Elizabeth is the opening play, followed Tuesday by Marie Antoinette; Wednesday matinee, Mary Stuart, and Wednesday night, Macbeth. Prices will be $2 for down stairs; general admission, $1.50; balcony, $1.50; general admission, $1; gallery, fifty cents. Thursday 9th, Wages of Sin puts in its first appearance and will out week. Sanger's Bunch of Keys comes week of 13th. This co. made an instantaneous hit when here a year ago and did a big business.

Academy of Music (P. T. Hughes, manager): The Denver public are evidently not "stuck" on John A. Stevens' plays, as his business was no improvement on what he did at the Tabor three weeks ago. Benefits for local organizations were given, but this did not have the desired effect. No fault can be found with Mr. Stevens, or his co., and he should have met with more success. Peck's Bad Boy (Atkinson's) week of 13th; Harry Webber's Comedy co. comes after the Bad Boy for two weeks.

Small Talk: Henry D. Grahame, in advance of Peck's Bad Boy, was in the city last week.—Emily Lytten, with John A. Stevens' co., has recovered from a recent illness.—Manager Borden, of the Cheyenne Opera House, left for home on Wednesday. He says theatrical business is good in his part of the country.—Frank V. Hawley, ahead of Ristori, relates some varied experiences in his theatrical career. He was here week of 30th.—John A. Stevens opens in Cheyenne 6th, for four nights. He will then go direct to San Francisco, opening in that city 20th. Mr. Stevens is a strong admirer of THE MIRROR.—Colonel Mapleson would not favor the Cheyenne people with a visit on his return to the East. The guarantee was ready, but the small sum of $3,000 for one night was no object to him. Manager Borden says he spent no less than $10 in telegrams to the Colonel in San Francisco, but could get no reply.—Prices for matinees at the Tabor are now the same as at night, one dollar, seventy-five and fifty cents.—John P. Slocum has many friends in Denver, besides some relatives. His genial nature, together with his thorough business qualifications, make him an excellent manager for Mr. Stevens.—A. T. Treloor will assist Mr. Hughes in the management of the Academy.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): I have seldom passed a pleasanter evening this season than that of March 31, when one of McCaull's cos. sang Patience to a light but very appreciative audience. J. H. Ryley was Bunthorne; Digby Bell, Groswenor; Rose Leighton, Lady Angela; Laura Joyce-Bell, Lady Jane, and Mary Beck in the title role. Encores were frequent and deserved, and this galaxy of talent made the performance one of those rare treats too seldom enjoyed by a provincial audience, who are usually entertained by one or two artists and a heterogeneous array of second-rate matter just good enough to escape being called poor. The Pirates of Penzance was presented 1st. The Hanlons, in their Switzerland chestnut, were with us two days, 3d and 4th. They have lost none of their acrobatic dexterity, and are as amusing as ever. An advertised matinee performance was not given.

New Haven Opera House (Horace Wall, manager): Louis Harrison and John Gourlay are about as funny a pair of comedians as ever skipped by Luna's light, or, as for the matter of that, any other luminary. They appeared here three times, opening 3d. Ed Morris as McIntyre, scored quite a success in his role, and seemed to be very much pleased with himself.

Bunnell's Museum: The Agnes Wallace-Villa comb. entertained the customary large houses last week, and presented among other things a strangely perverted version of Miss Multon. J. J. Sullivan makes his first appearance at this house, 9th.

American Theatre (Press Eldridge, manager): Collars and Cuffs played a return engagement to light business last week. Variety will rule this week.

Items: I came across the following the other day: "Some years since, Mademoiselle Zelie, a singer of the Theatre Lyrique, Paris, made a professional tour around the word, and gave a concert in the Society Islands. In an exchange for Norma and a few other songs, she was to receive a third part of the receipts. When counted, her share was found to consist of three pigs, twenty-three turkeys, forty-four chickens, five cocoanuts, besides considerable quantities of bananas, lemons and oranges. In the Society Islands, however, pieces of money were very scarce, and as Mademoiselle could not consume any considerable portion of the receipts herself. It became necessary in the meantime to feed the pigs and poultry with the fruit."

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Claire Scott comb., March 30 and 31, to small houses. Low prices. Wallick's Bandit King, 10th. Carrie Swain, 22d.

Items. John H. Gray, who is well known as a local dramatic agent, leaves 23d to begin a second season with Lee and Scribner's Circus as advance agent. It opens in Potts

6th. Emma Juch, Fursch-Madi and others will assist.—O'Brien's Circus at Athletic Park, 13th, for a week.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Lawrence Barrett, 1st, was the only attraction this week to a very large house. Receipts nearly $800. A Blot in the 'Scutcheon didn't seem to please the people very much, though The King's Pleasure was well liked. Two Johns co., 2nd.

MACON.

Academy of Music (H. Horne, manager): The Huntley Dramatic co. have just completed a week's engagement here, and the entire satisfaction of crowded houses. An Van, the Virginian Enoch Arden, and Streets of New York the co. appear to best advantage. The co. is a good one. It has been playing at very low prices. J. H. Huntley, Belle Gilbert, Jessica Thomas and Joe Physioc deserve special mention.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Lawrence Barrett played A Blot in the 'Scutcheon to a most thoroughly dissatisfied audience, 3d. No one denies Mr. Barrett's great tragic power, but the play is uninteresting and decidedly gloomy. I am surprised that Barrett should trifle away his well-earned reputation in such a thoroughly unsatisfactory role. The King's Pleasure served as a pleasant relaxation to wearied nerves. The character of Gringoire was most charmingly rendered, while the part of Louis XI. (Louis James) was most masterfully handled. In fact we think a great deal of James here since he played in the Two Orphans.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Mason and Morgan's Uncle Tom's Cabin co., matinee and evening March 28th, to crowded houses, at fifteen, twenty-five and thirty-five cents.

Item: Manager Lane, of the Mason and Morgan co., is an old Rockford boy.

OTTAWA.

Sherwood Opera House (F. A. Sherwood, manager); As suggested last week, Gus Williams played to a very slim house, and yet the acting as a whole was good and deserved better reward. On next Monday, Mr. Sherwood begins a week of panic prices with the Kendall Family.

PEORIA.

Opera House (Lem H. Wiley, manager). Gus Williams as Captain Mishler, 1st, to one of the largest houses of the season. Every seat was sold before eight o'clock. The play gave general satisfaction. John T. Raymond, 11th.

Item: The Adelphi is still drawing good audiences nightly. Season will close about May 1.

QUINCY.

Opera House (P. A. Marks, manager): Laura Dainty, in the romantic drama, A Mountain Pink, gave two performances, 1st. She did not have as large a house as she deserved, owing to the fact that this was her second visit this season. The rendition of Sincerity Weeks by Miss Dainty was splendid. The acting of Illie Moses as Belle Trafton and Samantha Weeks and Cronnie Hynson as Harold Wilmot was very good. W. E. Sheridan in Louis XI. and King Lear on 10th and 11th. From present appearances he will have a large house. Isenstein's German Dramatic co., 12th and 13th.

STREATOR.

Plumb Opera House (C. P. Swan, manager) George Kendall's Dramatic co. played My Mother-in-Law here for a week to fair houses. The co. is small, but does fair work.

Item: C. P. Swan has sold his book and news business to Charles V. Eades, who also succeeds to the management of the Opera House. Mr. Swan goes out with the good wishes and regrets of all of our theatre-goers.

INDIANA.

INDIANAPOLIS.

At Dickson's Grand an Indianapolis favorite, Minnie Maddern, was given a return date 1st and 2d. The audiences were not as good as the play and star. Little can be said to supplement my remarks on her first appearance here in Caprice last November. Then the city was deluged with enthusiasm, but on this occasion the people had no time—*i. e.*, time is money. Miss Maddern is a capable actress, and is almost entirely free from mannerisms. Her performances are unusually clear and finished. The support was fair, T. J. Herndon appearing to fine advantage as Jethro Baxter. Henry Miller was a handsome Jack Henderson. The McCaull Opera co. filled out the week with Falka. This was the first appearance of the pleasing opera in this city, and it was well received by fair but thoroughly appreciative audiences. George C. Boniface, Jr., was seriously ill and his part was filled by H. A. Cripps. The co. embraces some unusually clever voices, and the costuming and groupings were excellent. State Oratorical Contest, 9th; Coup's Equescurriculum, 13th, week; Grace Hawthorne, 20th, 21st, 22d; Kindergarten, 23d, 24th, 25th.

At English's the Amy Gordon Opera co. played the entire week to a big free-list and maybe a fair outside business. In justice to Miss Gordon I will say that she was suffering from a severe cold, which materially affected her performance. Two or three of the co. were good, but other than the star were comparatively unknown. It is assured that the chorus was. Such inharmonious groupings detracted much from the pleasure of the opera. Matinee prices. Parlor Match, 9th, 10th and 11th; Lorellas, 13th, 14th, 15th.

The Museum has drawn usual good crowds. The stage performance was completed by Allen and Martin; Elsie Loane, juvenile balladist; Henry Wambold, trapeze equilibrist; George Wambold, juggler; M. E. Nibbe, comedian (his character of Crazy Jew is very laughable); Martinas, boneless man, and a Humpty Dumpty show. Next week, Hop o' My Thumb, Cannibals, Australians, Bijou Opera Comedy co.

Thanks be to stern necessity, the Zoo is closed, or rather torn down, and one skating-rink is now for rent.

Elbow shots: It is said that Hon. W. E. English is lost in the East somewhere.. He has been expected home for six weeks.—Doris will make about forty towns (count 'em) in Indiana, and will probably have a fight with the Robinson show at Shelbyville and again at Columbus.—Le Grand White is still with the Minnie Maddern party.—It is said that Wernig, musical director for Falka, is much afraid of fire, and he really spent more time in scanning the ceiling and flies than with his score. This may be an eccentricity of genius.—Two Indianapolis Dianas joined the Amy Gordon chorus here.—The Hyer Sisters did not appear at the Museum last week, though their co. did. Week of 30th they essayed to go it alone at Lyra Hall, but became weary of rehearsals after supper and terminated week on Wednesday night.—Later in the month, Smith's Bell-Ringers, at English's, at ten ond twenty cents.—Henry W. Tutewiler, of this city, has a life-time complimentary at Dickson's. It has been in his possession for six or eight years, and has never been used. The card was issued by the Dickson's when he acted as "advisory" assignee.—The writer found a purse containing several dollars near the museum a few nights ago, while wetting the find with Manager Sackett he suggested that it had better be announced. Thereupon Sackett announced the finding of the purse, describing it and the contents to the veriest detail, and advised the people to claim it. Under the circumstances I divided it, with charity—used half and spent the other half.

RICHMOND.

Phillipp's Opera House (Dobbins Brothers, managers): Minnie Maddern, March 31, supported by a well-selected co. in Caprice. First time played here. Good house.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): Abbey's Uncle Tom Cabin co., 2d, a light house.

Item: O. H. Butler, the advance agent for Evans and Hoey, was here on the 1st, and spoke of business as being good.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Bunch of Keys, with Flora Moore, as Teddy, 3d to good business, considering it was its second engagement this season. The interest in the play was well sustained. The Hollywood Opera co. for five nights, opening 30th, in Cinderella. Pleased a great many and did a good business. The Hollywood children are good juvenile artistes. Grau's Opera co., 8th and 9th. Ryn Early's benefit, last of this month, will undoubtedly draw the best house of the season, to judge from present prospects

Arena: W. W. Cole's Circus, 26th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of March 30, Maude Atkinson appeared in a varied repertoire at low prices. Her acting is of the emotional sort, and not very good at that. Herself and leading men were guyed by the audience. The support, though, was very fair.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): Adelaide Ristori, in Elizabeth, Queen of England, 1st, to good business; but a cold and unappreciative audience. Laura Dainty's Mountain Pink co. appears 11th. W. J. Scanlan 13th. Gus Williams having date of 18th has cancelled. The house remains closed until the 27th, when the Adrians come for one week.

Item: Manager Edward Duncan has been nominated for Mayor, and when this appears in print will probably have been elected.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): As fine an audience as ever gathered within the walls of this house greeted the Mapleson Opera co., 2d. Thoroughly delighted. The opera was Faust, and Mme. Fursch-Madi was cast for the character of Marguerite, but in consequence of the death of her father, which occurred recently, she was unable to appear. Dotti was substituted. The substitute proved acceptable, and the opera was rendered in magnificent style. Madame Scalchi and Signors Cherubini and DeAna were in the cast, and contributed largely to the success of the performance. Madame Patti and Signor Nicolini occupied a proscenium box during the third act. The diva seemed greatly interested in the performance and applauded very generously. Charles Maplesson and his wife (Mme. Cavalazzi, the premier danseuse) also occupied a box Laura E. Dainty and co. in A Mountain Pink, 4th, gave two performances to moderate houses. Miss Dainty is a clever little actress, but her support might be improved.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Gus Williams as Captain Mishler, appeaaed March 31, to a large house. Ristori, 2d and 3d in Elizabeth, Queen of England, and Mary Queen of Scots, to fashionable audiences.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Manager Tucker's benefit performance was a success in everyway, and netted the beneficiary a handsome sum. The play was A Mountain Pink, with Laura E. Dainty as Sincerity Weeks. John T. Raymond in For Congress will be the first attraction under the management of Mr. Hughes. Raymond is booked for the 10th, and will be followed by W. E. Sheridan in Louis XI., 13th, and King Lear, 14th.

Items: R. W. Curtis, lessee of the Keokuk Opera House, has been at St. Louis during the week attending the meeting of the Western League of ball clubs. Mr. Curtis is president of the Keokuk Club.—Mr. Tucker turned over the keys and property of the Opera House co. to a committee of the board, April 1 and was complimented by them for the excellent condition in which they found everything connected with the house.

DES MOINES.

Foster's Opera House (Wm. Foster, manager): Bennie Gee's Lilliputian co. opened March 30, for week at twenty-five and thirty-five cent prices. Business thus far has been good, but the entertainment is weak in the extreme.

Grand Opera House (W. W. Moore, manager): Robson and Crane 3d, to good business.

KANSAS.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): March 24, T. W. Keene drew a crowded house to see him in Richard III. The audience was well pleased with him, and also with his support. The Power of Money co. gave a good performance to a fair house, 26th.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): March 30, Evans and Hoey's Meteors, in their excruciating funny piece, A Parlor Match, to an immense house.

Crawford's Opera House (L. M. Crawford, manager): March 30, Peck's Bad Boy.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Lizzie Evans returned March 28 in Fogg's Ferry to only fair business. Miss Evans pleased every one and received two curtain calls. She is improving in dancing and singing. Little's World co. appeared, 30th and 31st, with matinee, to fair business, but not as good as deserved although the co. is only fair the scenery was the finest ever seen here. Rentfrow's Jolly Pathfinders, 23d.

PARSONS.

Edward's Opera House (L. L. Baird, manager): Webb's U. S. Minstrels, first road performance, March 30. Standing-room-only. A more fashionable audience was never in attendance at the house to welcome any attraction. Each lady was given a programme printed on white satin.

WICHITA.

Turner's Opera House (George Kroenert, manager): Louise Sylvester was tendered a benefit by our citizens, 1st, when Under the Gaslight was presented. The cast was made up from the Sylvester co assisted by J. A. Simons and wife and J. J. Kelley. Attendance fair. Power of Money, 11th.

Items: Frank L. Yerance formerly with Charlotte Thompson, but late business manager of the Martha Child's Troubadours, called a few days since. Reports having disbanded his co. at Nickerson, Kas., 28th, owing to egotism etc. on part of his star who was an amateur.

EL DORADO.

Renfrow's Pathfinders played to $164, 2d. The least said of their performance the better.

Item: Contract broken with Pathfinders relative to opening Douglas Opera House. Power of Money takes precedence.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): Thomas W. Keene in Richard III., March 27th, to big business; standing room only. Keene's Richard, Carl Ahrendt, Henry VI., P. C. Hager, Richmond and E. Morris's Buckingham gave general satisfaction. Rest of the cast very poor. Wages of Sin, 30th, to poor business. Evans and Hoey's Parlor Match, 31st, to average house.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Rentfrow's Pathfinders, March 30, to a very large house. The co. played here a short time ago, and the increase in business is abundant evidence of appreciation.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Barlow-Wilson's Minstrels played a return engagement of four nights to very large houses. The bill was about the same as that offered when last here. Hughey Dougherty's stump speech, Wilson's funnyisms, and E. M. Hall with the banjo were well received. The feature of the entertainment, however, was Carl Rankin in his musical-moke act. The theatre was closed the latter part of the week. Carlton's Opera co., 6th; Lizzie Evans, 13th.

New Grand Theatre (J. P. Whallen, proprietor): The Lorellas in an acrobatic what-is-it, called Mishaps, attracted fair patronage. The absurdity which is after the Hanlons' Le Voyage en Suisse has some merit, and is well presented. The Lorellas are acrobats of a high order, and their grotesque dancing made a decided hit. Supported by a fair co., included in which are several very pretty women. A Cold Day When We Get Left, 5th; Coup's Equescurriculum, 6th, week.

Harris' Museum (P. Harris, proprietor): The Heege Bad Boy co. did not repeat the extremely large business of their former visit. Good houses were the rule, and the performances were satisfactory. Our Strategist, 6th.

Items: The coming of Fedora and Carleton's Opera co. is contemplated with pleasure after the dreary amusement offerings for several weeks.—The Metropolitan gave another good variety bill to an excellent week's business.—The Grand Central, another cheap house, is also doing well.—The Princeton College Glee Club concertize at the Masonic, Saturday, 11th.—Manager Meffert is tendered a complimentary benefit, which he gracefully accepts.—Prof. Howes, a local elocutionist, will soon give an entertainment which will be interesting in that he has secured the veteran actor, James E. Murdock, to assist him.—The Mexican Orchestra will be at the Masonic, Sunday, 12th.—Thomas Nast failed to materialize, Thursday, 2d, disappointing a large number who were anxious to see and hear the distinguished cartoonist. Manager Friedlander was badly treated, as he had made all arrangements for a successful engagement.—The Elks will shortly give their annual benefit entertainment. A very attractive bill will be offered. Quite a row is brewing on account of the selection of Macauley's as the house at which the benefit will be given. It seems friends of Manager Whallen thinks the Grand should have it, as it was given at Macauley's last season. The matter got into the papers, both sides have been heard, and Manager Whallen is in position to cry, "Save me from my friends!" It is but justice to say that the two managers have nothing directly to do with the squabble.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): J. M. Hill's lively stars, Murray and Murphy, in their side-splitting concoction, Our Irish Visitors, drew two good houses March 31 and 1st, and very few people came away from the performances without feeling somewhat sore from excessive laughter. The two comedians were great, Polly McDonald's dancing the finest, and Charles Shoder, as the Dutchman, just brought down the house.

City Hall: Callender's Famous (name) Colored Minstrels, at twenty-five and thirty-five cents, drew only a small audience March 30, and much to the surprise of every one, gave a poor show. The aged "chestnuts" cracked the glass, and even Tom McIntosh's "Tidings" caused shivers. The singing was good; Burt Stanton's tenor was appreciated. The show, as a whole, adds no lustre to Charles Callender's fame.

People's (William Wylie, manager): The managers announced "the best show yet," and judging from the week's business they were right. Dick and Hattie Stewart, the boxers, as well as Oxley and Magee in sparring contests. Eliza Percival's violin solos and Bert Kimball, the ventriloquist, have been encored nightly. The amateur night drew a packed house.

Items: Charles Loder's April fool joke was great. After his break-neck dance he dropped on the stage and appeared to be suffering great pain. The co. were dazed, and assisted him off. The audience was excited and felt "queer" when he walked across the stage with "April Fool" pinned to his coat.—Bennett and Moulton's Opera co. play a week's engagement during the National Encampment of the G. A. R. in June.

BANGOR.

Opera House (Frank A. Owen, manager): Amateurs presented the comedy Perfection, assisted by Andrew's Orchestra March 30. Callender's Minstrels played to a fair house, giving a poor show, 3d. The Boston Theatre co. will be seen here in The Silver King soon, followed by the Floy Crowell Dramatic co. and Denman Thompson.

Item: Manager Owen played Callender's Minstrels in Ellsworth 4th, and will play the Floy Crowell Dramatic co and Denman Thompson in different places in the State.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Hoyt's Tin Soldier caught the people of this city at once, and is thought to be even superior to his Rag Baby. I sent the outline of the plot as given me by Mr. Hoyt last week, but it gives no more idea of the play than a fifty-cent bonnet-frame does of the completed article, with some twenty dollars worth of fol-de-rols tacked on. The thing which sticks out and shows up like a brass plate on a rosewood coffin, is the sublime gall of the plumber. This character is taken rather neatly by Leonard Grover, Jr., though he has not grasped, as yet, all its possibilities. Willie Steele, Mr. Canby's apprentice, is not a strong character, and what humor there is, is due to the clever acting of Harry Coner, who will show up as a fine comedian some day, when he strikes a character fitted to his abilities. Mr. Brooklyn Bridge was played by Harry Mills in an easy, gentlemanly way that was very pleasing. His light overcoat, which looked very nice at the christening of A Rag Baby, is now in a rather crumpled condition, and showed up to best advantage when worn on the gentleman's arm. F. P. Ham and I. S. Walton as Colonel Wood B. Fulle and Colonel I. B. Boozey, heroes of Gettysburg, were comical, and their dance on wooden legs was well received. Of the ladies, Rachel Booth, as Carry Story, bore away the first honors. Her acting was a surprise to those who have seen her before, and although a trifle kittenish, she was very true to nature. Marion Elmore, as Patsy, did some nice singing and dancing, and came very near sharing the honors with Miss Booth. Amy Ames, as Violet Hughes, was rather loud and spasmodic. If Mr. Hoyt wishes to retain her in the piece, he should introduce a horizontal bar and a porous plaster—the one to allow the lady to expend superfluous physical force and the other to be placed gently, but firmly, over her mouth. Katie Gilbert, as a young bride, determined to master the housekeeper's art, was very pleasing when she abstained from singing. The minor characters, including the dog, were very satisfactory. The author makes the following statement on the programme: "A Tin Soldier is a collection of incidents with musical interruptions, put, one after another. It is called a Tin Soldier because somebody has already used the title The Jibbenainosay, and it is announced as a musical, etc., etc., thus giving everybody a chance to exercise his own taste and fancy in describing it. There are three acts, the author concluding at the end of the third that it was time to quit. A Tin Soldier makes no attempt to teach a moral. The author has simply thrown his energies into a frantic effort to avoid the immoral, and if he has succeeded feels that he has done mighty well for these times."

Rag Baby and the Hanlons have some of the handsomest paper ever displayed here. In comparison to the 9-by-10 bill of Skipped by the Light of the Moon, which looks as though it had done active service as a bath-towel.—Eugene Tompkins and wife, Manager Hasting, of the Bijou; Arthur W. Leach, Dr. Hall, and other newspaper men were here at the production of A Tin Soldier.

CHELSEA.

Academy of Music (James B. Field, manager): Week of March 30, Bennett and Moulton Opera co. presented the Mascotte, Olivette, Billee Taylor, Pinafore, Chimes of Normandy and Patience. Three matinees. Co. good. Full houses. E. P. Smith, Ben Lodge and Minnie Upton deserve special mention for their fine singing and spirited acting.

Item: E. P. Smith, of Bennett and Moulton co., acted as referee in a game of polo after Tuesday evening's performance. The members of the co. were each presented with a button-hole bouquet at close on Saturday evening.

LOWELL.

Huntington Hall (George O. E. French, manager): Bride and Frear's Bunch of Keys had a very light house, 4th. Hattie Anderson, who plays Teddy, is a very beautiful girl, possessing pleasing mezzo-soprano voice. She knows how to be funny without being coarse. Arthur Dunn, Front, can dance, but that is about all. His attempts to be fanny were painful. Sam Lucas, 9th; Zozo, 13th.

Music Hall (Walter S. Simons, manager): Tony Denier, 6th; Salsbury's Troubadours, 7th; Carrie Swain in the Little Joker, 8th and 9th; The Guv'nor, 10th; Silver King, 11th.

People's Theatre (Herbert E. Webster, manager): The Lucier co. closed a very successful engagement with a sacred concert Easter Sunday, and the following people open 6th: Sheehan and Wood, Charles Phillips and Blanche Sherwood, P. H. Welch. The Maxwells, and the stock co. will appear in comedy. Hamlin and Keeler's comb., 13th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Nobody's Claim seems to "take" pretty well here, and it therefore had another big house at its second visit, 2d. Another of McCaull's cos. gave Pirates of Penzance to large house, 3d. Pirate King poorly cast, but rest of co. good, especially Mary Beebe, Laura Joyce and Digby Bell.

Item: Digby Bell is the only man who can sing the same verse in response to four encores without risk of being hissed. His business as Edward in the Pirates was simply immense and carried the house by storm.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Tony Denier's H. D. co., under Manager Moulton, of Salem, played to big business 1st, and gave a very pleasing performance. Daly Brothers' Vacation Party, 11th.

LAWRENCE.

Opera House (William G. Merrill, manager): Harrison and Gourlay in Skipped by the Light of the Moon 31st, to a good house. Carrie Swain in the Little Joker, Fast afternoon and evening. At the matinee she played to a fair house; in the evening it was standing-room only. She was called before the curtain several times.

Item: There is some misunderstanding with the lessees of the Opera House as to who is the manager, but I think it will end in victory for Mr. Sweeney.

LYNN.

Music Hall (James F. Rock, manager): The larger part of the Howard Specialty co. appearing at the Howard Athenæum last week came down by special train on Fast night, and gave quite a satisfactory performance to a big house.

Items: I made a slight mistake in regard to the Horse Shoe Four. They will not appear until week of 20th.—The Leopolds will appear week of 13th.—It is rumored that a new variety theatre will be erected in this city during the Summer months.—Lee Hall Rink is closed.—A dime museum manager has been hunting around for the past week for a permanent location for a museum.—I advise him to give it up, as it will not pay in Lynn.

WORCESTER.

Theatre (Charles Wilkinson, manager): Zozo, the Marie Queen, under management of C. R. Snowden, did a splendid business week of March 30. A Tin Soldier, by Hoyt, will be produced 10th, 11th and matinee. It has been well advertised and will draw well. Leonard Grover, Jr., who is always a favorite in Worcester, is announced as in the cast. Daly's Vacation is billed for 16th; the Hanlons, 17th.

Correction: You made me say last week that the Barton Theatre co. had sold their interest in the Worcester Theatre. I tried to write it the Boston Theatre Company. Mr. Morse, the new proprietor, is in Florida at present. On his return the plans for improvements will be adopted.

BROCKTON.

City Theatre (W. W. Cross, manager): Margaret Mather appeared 2d, for the second time this season, presenting Macbeth to the largest audience that ever assembled in this city to see a tragedy. The receipts were $1,150. The star was repeatedly called before the curtain, and shared honors with Milnes Levick, who did capital work in the title role.

People's Theatre (Cosgrove and Blair, managers): Fred Williams' Birds of a Feather co. presented a comedy A Day in June together with an olio which introduced several specialty artists of ordinary merit to fair business the first of the week, but very bad the last two days.

Opera House (H. L. Bryant, manager): Hi Henry's Minstrels gave two performances to large and well-pleased audiences, 3d and 4th. This co. is composed of good musicians, and the vocalists, under the leadership of Harry Howard, were especially well received.

Items: J. M. Hill has made arrangements with Manager Cross of the City Theatre to have the scenery for his travelling co. made and painted at this house the coming Summer.—A benefit which was to have been tendered Mr. W. Purcell on March 30, has been indefinitely postponed.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). To-day is Easter Sunday, and I doubt not that the smile on the average manager's face is fully as large as a full moon. Lent is bad enough, but to have Holy week thrown in as a kind of a premium is enough to drive a manager to despair. Bartley Campbell's Siberia, which was given March 30, 31, proved to be most interesting. The co. is excellent and the scenery well worth seeing. Business light. Margaret Mather returned 1st, and gave us her interpretation of Lady Macbeth. In my eyes Miss Mather is far from an ideal Lady Macbeth. Physically she is not equal to the part. Her forte lies in the old comedies, where she will always receive the reward to which she is entitled. Milnes Levick's Macbeth might have been better—at least he did not come up to my expectations. Harrison and Gourlay gave us Skipped 2d, it being the first time here, and standing-room only was the result. C. H. Hoyt's latest, A Tin Soldier, was given 4th to a small house. It is as light as the rest of Mr. Hoyt's skits, and is better than the Rag Baby when first produced. Hanlons, 10th, 11th; William Carroll, 18th.

All Sorts: C. H. Hoyt was here with the Tin Soldier co.—J. M. Hill talks of putting a minstrel co. on the road next season.—Advance Agent Thomas was here in the interest of Rag Baby co. March 31.—Harrison and Gourlay jumped into Connecticut from here so as to catch the Nutmeg Fast day.—"When I open the Union Square Theatre it will have cost me $30,000," said J. M. Hill to the writer when here. "Romeo and Juliet will be the first piece we shall do, and it will be put on for a run. The stage mounting will be very elaborate. The former prices will be restored during the management."—The Siberia co. closes at New York May 2. But two losing weeks this season.—Several of Denman Thompson's orchestra, who have been at home here during the Boston engagement, rejoin the co. Monday.

HAVERHILL.

Academy of Music (J. F. West, manager): Harrison and Gourlay, in Skipped, made their first appearance in this city 1st to a packed house. Audience more than pleased. Charles Hoyt's new piece, A Tin Soldier, 2d, to a fair house. It is very funny, and is destined to become as popular as his former productions. The co. was above the average, and the stage-setting was worthy of particular notice. Rag Baby, 10th.

NORTHAMPTON.

Opera House (George S. W. Whitbeck, manager): Benedict and McAllister's Minstrels, March 30, 31, to light business. The Boston Uncle Tom's Cabin co., 3d, 4th, 5th, to fair business.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Falka was presented by the McCaull Opera co. on Monday and Tuesday evenings to crowded houses, and received frequent and hearty encores. The enthusiasm with which this co. was greeted was justly merited; all the parts well taken and correctly acted. Little Lotta, blithe and gay, succeeded in driving the blues out of many a heart during her engagement, and she added another page of eulogy to her already bulky portfolio. She appeared to better advantage than ever before, and her amusing creations, Musette and Nitouche, give her ample room for airing the graces with which she is gifted. Lotta is always a welcome attraction to Detroiters. Frank Mayo, 9th, 10th and 11th, in Nordeck.

Detroit Opera House (Charles A. Shaw, manager): The Bandmann-Beaudet engagement was tolerably well patronized. The Shakespearean plays presented were well acted, and the support throughout was admirable. Mr. Bandmann failed to satisfy his audiences, owing to an aggravating cold, and could hardly do the parts justice. However, everything passed off smoothly, and on the whole the engagement was satisfactory. Miss Beaudet deserves especial mention. Emma Abbott, 9th, 10th, 11th.

White's Grand Theatre (Charles O. White, manager): Twelve as large audiences as Detroit has known this season attended the Gran English Opera co.'s representations last week and placed the co.'s exchequer in good shape to meet the vicissitudes which may possibly overtake them in Indiana. The operas presented were received with marked favor. Arthur Rehan is Sentenced to Death, 6th, week; Romany Rye, 16th, week.

Detroit Museum: This theatre had specialty business on last week, and will spring the 'Frisco Minstrels upon us for week of 6th. The Standard Dramatic co., 13th, week.

Squibs: Owen Fawcett, whose home is in this city, while here recently stated that his Big Bonanza will be put on the road in August.—The unwarrantedly severe criticism, by the Detroit *Post*, upon Mr. Bandmann was severely condemned by the entire profession.—Mr. Pennoyer, manager for Lotta, makes the assertion that he is the mascot among managers. He says during his entire life as a professional he has never met with an accident, never was overtaken by poor weather, blizzards or fires, and was never delayed with his co. anywhere by attachments.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): March 30 Lotta in Musette to a crowded house. Everybody pleased. William Stafford, 1st, in The Barbarian, a version of Ingomar; and a stiff barbarian he made him, too; Evalyn Foster, as Parthenia, was much better. Attendance light. James R. Adams in Humpty Dumpty, 3d and 4th, to fair houses, with the biggest matinee ever known here.

Sawdust: Mrs. Charles H. Pratt, the pleasant little better-half of one of the managers of the Emma Abbott Opera co., is at home after an absence of five months. She is doing the press work here for Charley, and is doing it like a veteran, vide an interview in a local paper to-night, 4th. I happened to meet another editor this p. m., and he says she knows how. A large house is granted Abbott every time she sings here, as this is the home of Mr. and Mrs. Pratt, Charley owning considerable property here.—Rose Eytinge, 9th.—Sandford Hunt an old and well-known dramatic correspondent here, will undoubtedly be re-elected City Recorder next Monday. If his theatrical friends were all here a handsome majority would be the result.

CHARLOTTE.

Kellogg's Opera House (C. F. and W. H. Maeple, managers): W. J. Scanlan appeared March 28, in Friend and Foe, to a $300 house. Audience well pleased with Mr. Scanlan. His support, generally, was excellent. Barton co., in Chimes of Normandy, 9th and 10th; Stevens' Comedy co., in Kinks, 14th; Sawyer's Georgie Minstrels, 23d.

Item: One hundred seventy-five cent reserves were sold in short space of thirty minutes for Scanlan's opening. Pretty good for this burg.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Florence Elmore, March 28, in the Honeymoon; poor business. William Stafford and Evalyn Foster, in the Barbarian, 1st, and Merchant of Venice, 2nd. Small houses.

MANISTEE.

Clay and Buckley, of East Saginaw, have added the Scandinavian Opera House, this city, to their circuit.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): J. K. Emmet in The Strange Marriage of Fritz, March 30, 31 and April 1, drew good house. The audience seemed well pleased with the performance. Co. fair. Emma Field, Mart. J. Cody, W. G. Hurley and the children, Emma and Mamie Livesey, did well and deserve mention. Fay Templeton Opera co., return engagement, 2d, 3d and 4th, and matinee, presenting Mascotte, Olivette, Coquette and Giroflé-Girofla. Good houses, considering Holy week. Bright, charming little Fay, a great favorite, rendered the title roles in her usual sprightly, piquant style. Alice Vane, a very clever artiste, fully shared the honors with the star. John Templeton was full of humor in his roles. George Olmi was clever and pleasing in his impersonations. Charles J. Campbell is a good tenor, all met with great favor.

Olympic Theatre (Edwin P. Hilton, manager): Muldoon's Picnic co. week of 30th. A good olio introducing Pat. McGlone, William A. Mason, Lew and Lulu Catlett, Frank Hassall, Little May Neal, Millie La Fonte, Lew Hawkins and Sadie Sunshine. Good week's business.

Exposition Rink: The Swedish singer Mme. Ahlander Bergstrom, assisted by Gustaf Stolpe and Marion Reck, gave a good concert to fair audiences, 3d and 4th.

MISSOURI.

KANSAS CITY.

Coate's Opera House (M. H. Hudson, manager): March 26, 27, 28, Maubury and Overton's Wages of Sin drew large and well-pleased audiences. One of the strongest melodramas presented here this season. Marie Prescott was called before the curtain repeatedly. Robson and Crane appeared 29th, 30th, 31st, in The Cherubs, Forbidden Fruit and Champagne and Oysters. Large turn out. Gus Williams, 9th, 10th, 11th; McCaull Opera co., week of 9th.

Gillis Opera House (Corydon F. Craig, manager): Closed week ending 28th. W. E. Sheridan opened 30th, in Louis XI. for three performances, and by special request substituted Othello for King Lear for the Thursday night entertainment. Mr. Sheridan has made a strong impression on the large audiences by his admirable portrayal of Louis.

Walnut Street Theatre (John S. Raynor, manager): Among the strong attractions this week are Ward and Lee, Irish comedians; Lula Delmay, a very pleasing premiere comique, and Emma La Manse, in song and dance. The entertainment concludes with George France's drama, Block Game. The performance is so well put on that the interest never flags until the curtain is rung down on the last act. Zoe Gayton's Mazeppa comb. week of 6th.

Kansas City Museum (A. Judah, manager): Opened April 1 in their new quarters, the Hall Block, on Walnut street. Among the freaks on exhibition are Gen. Cardens, the Spanish midget; Aggie Solertie, the Murray Triplets, Levanda Baldwin, Texas Harry and a host of others.

Personal: It was reported here yesterday that John T. Raymond was seriously ill in Denver. Robson and Crane telegraphed their sympathies, and received the following reply: "Was more scared than hurt. Will play to-night. Am more than ever convinced that I was not intended for an angel."—Your correspondent is indebted to W. A. Thomas, [illegible], for the obliging manner in which [illegible] Coate's, for the obliging manner in which [illegible] data, etc.

ST. JOSEPH.

Tootle's Opera House (F. F. Schneider, [illegible]): Evans and Hoey's Meteors in A Parlor Match. Business very large. Audience very well pleased with the clever acting of the co. Jennie Yeamans [illegible] cent Kidd, the Captain's angel-child, made a great [illegible] especially in the first act. As a theatre Tootle's [illegible] Charles H. Hoyt has made a great hit here, and [illegible] gers having plays from his pen would do well to [illegible] their attractions to this place. The entrance [illegible] of Jennie Yeamans is something truly wonderful [illegible] hold, and adds greatly to a very unique performance. [illegible] Dickson's Sketch Club, 14th and 15th; J. K. Emmet, 17th; W. J. Scanlan, 22d; Barlow-Wilson Minstrels, [illegible]

NEVADA.

Moore's Opera House (H. C. Moore, manager): The Boston Double Uncle Tom's Cabin co. played March 30 to a crowded house. Little's World, matinee good house, 1st. Mr. Little has an excellent co., and his spectacular representations are very fine. Dockstader the best attraction that has visited us this season.

MARSHALL.

Opera House (S. Marshall, manager): The World was played by Little's co., March 28, to a large house. Good satisfaction. The characters were only fairly sustained, but the scenery, especially the raft in the third act, was superb, and elicited tremendous applause.

LOUISIANA.

Barnett Opera House (O. C. Brydon, manager): Laura Dainty and co., in A Mountain Pink, 2d, to a full house, giving a splendid performance.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Because of the illness of Kate Glassford, leading lady of Egbert Comedy co., this attraction did not fill their date of four nights and matinee. Boston Uncle Tom co. is advertised for two nights and matinee, 10th and 11th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (R. W. Harrington, manager): A well pleased audience of fair size welcomed Harrison and Gourlay in Skipped by the Light of the Moon, 30th. Siberia opened a four nights' engagement, 1st. Fair house. Continued during the week giving entire satisfaction.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Mixed Pickles received its initial performance, not to a light house. The skit is funny, but rather long drawn out. It squanders on three acts what might be condensed into one. The story is blessed on this for three two brothers, one wild and the other a dandy, both in the same girl (Maud Monroe), who hesitates as to the first one, Joseph Pickle, impersonated by J. B. Polk. The girl's father, a jolly old sport (John W. Jennings), loves the same way, while the mother (Florence Wood) prefers the preacher. A great deal of fun is introduced in the second act by Joe impersonating the character (H. D. Clifton) and getting everything [illegible]. Of course all is finally set right by Joe in the third act, and [illegible] the deception and receiving forgiveness. There are several characters introduced [illegible] no purpose in helping on the plot—if it might be claimed [illegible] but which cause a laugh, and by dint of [illegible] end. The cast is well chosen, and [illegible] up a rather mediocre plate of hash in [illegible]

Joseph Pickle.....J. B. Polk.
Mrs. Hiram Brown.....Florence Wood.
Cherry Brown.....Maud Monroe.
Lucinda Squiggins.....Josie Rhoda.
Smith.....Lydia A. Polk.
Hiram Brown.....John W. Jennings.
Deacon Babylon Jordan.....L. F. Hassell.
Rev. Arthur Pickle.....Henry D. Clifton.

The remaining three nights of the engagement showed but slight improvement in attendance, though those who witnessed the play appreciated all [illegible] in it. Dan Sully drew a full house 8th to see his Corner Grocery. Although not pretending with the accuracy to detail as given in New York, and with an utter disregard to the stereotyped notions of [illegible] original characters, he played his part to a nicety, and evinced by the spontaneous laughter, the applause of three nights. The Silver King (F. C. Bangs), 9th, 10th, 11th; then Maggie Mitchell.

Washburn's: Last week light houses were the rule, but Lester Franklin opened to a large house, 6th, in his four-act melodrama, New York. It abounds in everything that tends to make the gallery a paradise for the small boy. "The theft," "Underground," "Fire," "Rescue," "To protect this woman with my life!" "Stand back, villain!"

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Ross, Willis
Runnell, William
Ritter, Prof.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Rankin, Geo.
Rice, Mary L. (2)
Raymond, H.
Rider, M. L.
Rainford, Milton
Rose, Laura
Robinson, Geo. S. (2)
Roberts, E. M.
Sterling, Fannie
Sherman, Florence
Sampson, Will C.
Stafford, Wm.
Steele, D. P.
Stokes, Belle
Sterling, May
Standish, Walter
Siliven, G.
Sheesan, Mr.
Sherwood, B.
Salveni, Alex.
Smith, Mrs. John (6)
Stoddard, Harry (3)
Strong, Geo. L.
Spencer, A J.
Stude, G.
Simpson, Alfred L.
Stone, E.
Sylvester, Louise
Steele, Geo. (2)
Steele, Harry
Smith, Wm. H. (2)
Sargent, H. J.
Suits Annie
Sansbury, Dot
Sands, W. A.
Stella, Rose
Seymour, Wm.
Taylor, Marie
Thornton, Adelaide
Tillotson, J. K.
Thompson, Mr.
Turner, Fred.
Tayleure, Roland (3)
Thorne, Nellie
Thornton, Miss H.
Theo, Mme.
Townsend Camille
Thea, Wm. J.
Tibbetts, C. L.
Trimmer, R. A.
Ulman, Louis
Union, F. L.
Vane, Sadie
Valentine, Madge
Vicatti, Mrs. S.
Wentworth, Carrie
Waldro, Lizzie (2)
Westford, Owen
Wells, Gerard
Watson, Louisa
Wilkes, Ogarita
Wilkins, Wm.
Wood, Oliver
Watson, Rose
Woodhull, H. S.
Waldro, Minnie
Warkensteen, A. J.
Wyndham, Charles
Wright, F. E.
Webster, A. C. (2)
Waters, Lizzie
Wright, J. K.
Walstrum, Chas.
Wheeler, B. F.
White & Lynch
Weil, Marion
Young, David R. (Photos)
"Zanita," Mgr.

Easter Week.

Easter week has brought several novelties and the promise of many more. The theatres are full and so are the managers' pockets. The bustle aud change is welcome to all players, play managers and playgoers. But there is one class that finds the activity a cause for complaint rather than congratulation—we refer of course, to the critics, whose hands are full with several simultaneous "first-nights" and whose minds are distracted with the necessity of covering them all and the impossibility of ubiquity. Always at this season of the year there is a boom in things theatrical until warm weather sets in and drives the best paying patrons of the theatre to mountain or seashore. Our advice to the managers is the reversal of a venerable injunction, viz: to make their hay as rapidly as possible before the sun shines so hotly as to make the average place of amusement a place of torture.

Raising the Standard.

Henry Irving and Ellen Terry are now aboard the vessel which is taking them speedily toward the old country, and their company follows after to-day. The few days preceding the departure of Mr. Irving were crowded thick with honors for the distinguished English actor. In honoring him our citizens have honored themselves and the sacred cause of Art as well. For, much as opinion may differ as to the individual merits of Mr. Irving as an actor, and although he cannot for a moment be said to rank among tragic players of the first order, still his eminence as a promoter of artistic methods is beyond question.

Mr. Irving has made vast sums of money by his two tours of this country. There are people with minds so small and instincts so mean that they allude to the fortunate results of these enterprises in terms of envious and bitter reproach. One would suppose that the American public, instead of gladly appreciating and voluntarily supporting refined and artistic representations, had in some manner and under false pretences been subjected to some sort of swindling process at the hands of the foreign visitors. The money spent to witness the Lyceum company's performances was money well spent. Though the cost of acquiring a knowledge of how standard plays should be staged has been large, at all events it will result in a demand for a better class of representations than hitherto. Surely the possession of a loftier standard is of inestimable value, and we do not envy Mr. Irving the gains which as a pioneer in this direction he has achieved.

Mr. Irving has made some reputation as an actor of melodramatic and character parts. But he has not established himself as a worthy player of the more exacting Shakespearean characters. In the possession of Edwin Booth, the greatest tragedian of the age, we may well be content, and yet have patronage and hearty commendation to spare for the enterprising spirit who has shown us how sadly the auxiliary histrionic aids have been neglected. The influence of Irving's fine stage-management will be felt long after his visit has faded into a memory.

A Powerful Ally.

Another strong ally has come over to the banner of the stage. Henry Ward Beecher, the finest pulpit orator of the day, the man of giant intellect, the leader of men, has at last, after years of silence on the subject of the theatre, finally arrayed himself as one of its friends. The value of this friendship we need not dwell upon. Its birth is a triumph not only for the Theatre, but for the best elements of the Theatre.

In his eloquent addres at the Irving banquet Monday night Mr. Beecher uttered the following noble sentences: "One real man in a generation is worth forty thousand orations about manhood. One thoroughly good picture is worth all the gabble of annual addresses about art. One thoroughly good representation of the mimic art by a real company sets the argument for histrionic art further along than all the talk in the world. I have been a reader of Shakespeare all my life, but I never read him till I loved him. I remember visiting one of the great cathedrals under whose roof lie the three great architects that in successive periods had constructed the multiform building, and I stood and looked at them as they stretched out in effigy in marble and I said to myself: 'Old fellow, you would do very well as marble, but I would like to see and talk to you and watch you walk around.' Shakespeare in literature is what carved statues are in cathedrals and palaces, and the man that can touch them and make them to rise up and walk and give them tongue, that is the man who gives life and resurrection to the part."

Here the stage and the profession have an unrivalled advocate, and all should be glad for the conversion to belief in the potency of the playhouse of one of the greatest thinkers of the period.

Personal.

BEECHER.—Above is the picture of Rosalba Beecher, who is coming to the front as a comic opera prima donna. She has made a decided success in Die Fledermaus, at the Casino.

THORNTON.—Frank Thornton sails on the *Umbria* on the 21st.

GODFREY.—Carrie Godfrey has been very ill for the last two weeks.

FORSYTHE.—Kate Forsythe will be leading lady with Salvini next season.

ST. JOHN.—Mae St. John is under a two years' contract to Manager Duff.

HOOLEY.—Manager Richard Hooley, of Chicago, is at the St. James Hotel.

RAYMOND.—John T. Raymond was ill last week, and William Cullington assumed his roles.

WEATHERSBY.—Nellie Weathersby, sister of Eliza Weathersby, arrived from Europe yesterday.

MACKAYE.—Steele Mackaye now frankly admits that Dakolar is a version of The Forgemaster.

KIRWIN.—Having sung for two years without a vacation, Susie Kirwin will rest this Summer.

COGHLAN.—Rose Coghlan's popularity was tested by the large advance sale of seats for Our Joan.

BRYTON.—Frederic Bryton has been engaged by John Rickaby as leading support for Helene Dauvray.

DOLARO.—Madame Selina Dolaro is busy making preparations for her engagement in The Bridge of Sighs.

BELGARDE.—Adele Bergarde was called home from the Siberia company last week by the death of her mother.

BAKER.—B. A. Baker is gone to Philadelphia to stage-manage the Actors' Fund benefit. He will return on Friday.

FERGUSON.—W. J. Ferguson is the comedian of the new Lyceum Theatre; but there is no part for him in Dakolar.

REYNOLDS.—Victoria Reynolds, now in London, has not signed for next season. She desires to return to America.

GILLIG.—Charles A. Gillig, of the American Exchange, London, sailed for that metropolis on the *City of Rome* yesterday.

EYRE.—Sophie Eyre is on the best of terms with her husband's family in Cincinnati. They have received her very cordially.

GEDNEY.—Judge Gedney's opera, The Culpret Fay, received its first production at Watertown, N. Y., last (Wednesday) night.

WILLIAMS.—Jesse Williams left Koster and Bial's on Saturday, and will remain in the city disengaged until he opens at the Casino.

HAVERLY.—J. H. Haverly appears to be renewing his old success. So long as he sticks to minstrelsy he is likely to be prosperous.

LELAND.—Mrs. Charles Leland will play Rose Coghlan's part in Impulse, in support of Lester Wallack, in Albany, for the rest of this week.

BOUCICAULT.—Boucicault has stopped using hair-dye, and with snowy locks and moustache presents a venerable but rather distinguished appearance.

VAN.—Marie Van, the American opera singer recently returned from Paris, was the recipient of a benefit at the Odeon, in Cincinnati, on Monday night.

ROACH.—J. O'Connor Roach is in Chicago. He telegraphs that the new play by J. A. Knox and himself, produced by W. J. Scanlan, Sunday night, is a success.

MACKAYE.—Steele Mackaye will visit Europe this Summer. He has an extensive circle of acquaintance, including leading dramatic writers, in the European capitals.

WAKEMAN.—Annie Wakeman made an amusing speech before the London Playgoers' Club the other day, after an address on the Stage delivered by Clement Scott.

PERUGINI.—Although it was arranged that Signor Perugini should appear in Nanon, it is now stated that he will not be able to join the Casino company until next season.

HAWORTH.—Joseph Haworth is reconsidering his arrangement to support Salvini next season. There is a probability that he will play leading business with Clara Morris.

MURDOCH.—Mortimer Murdoch says that the directors of the Crystal Palace, London, have selected his play, Proved True, as the opening attraction of their regular season.

BUDD.—Ex-Congressman J. H. Budd, of California, who was formerly an actor in San Francisco stock companies, arrived in the city on Sunday to visit his friend Harry Brown.

BARRETT.—Lawrence Barrett closes his season in Montreal on June 1. It began early and will be more than usually protracted. The tragedian will summer at Cohasset, Mass.

MODJESKA.—Arrangements have been made for a Modjeska season at the Fifth Avenue in January. Mrs. Doremus' Princess Zillah will be added to the tragedienne's repertoire.

BROWN.—Harry Brown and wife (Lilly West) have signed with Nathal and Lazare for The Bridge of Sighs. They will play at the Academy of Music in the Summer at regular prices.

DALTON.—Harry Dalton, formerly leading man for Mrs. Langtry and M. B. Curtis, has been engaged to take Osmond Tearle's place in Impulse in support of Lester Wallack on the road.

HAVLIN.—Manager John Havlin, of Cincinnati, has been tendered a complimentary benefit, which will take place at his theatre next Monday night, with Oliver Byron as the attraction.

OWENS.—John E. Owens is about to retire from management. He will dispose of his Charleston (S. C.) Academy of Music. The veteran actor sticks closely to his farm at Towson, Md.

THURBER.—H. K. Thurber, whose wife takes such great interest, in promoting high-class music, has rented the Academy of Music for three months from March, 1886. He is desirous of securing Van Zandt.

MCKINSTRY.—Kate McKinstry, one of the most beautiful young women in the profession, is ambitious to do leading business. She is talented as well as handsome, and is not likely to be disengaged for any length of time.

MACBETH.—Apropos of Edwin Booth's appearance at the Academy with Ristori in Macbeth next month, the eminent tragedian played the Thane to Charlotte Cushman's Lady Macbeth on the same stage some twenty years ago.

DECKER.—Nelson Decker writes from his home in Kent, England, that he will return to America in the Fall with his wife, Nard Almayne, bringing with him one of the latest London successes. Things theatrical in England, he states, are very slow.

SANDERSON.—A portrait of H. S. Sanderson, the popular business manager of Tony Pastor's Theatre, appears on the first page of this issue of THE MIRROR. He is liked by everybody and his friends are legion. Mr. Sanderson is a prominent member of the Order of Elks.

RHEA.—Mlle. Rhea is evidently not pleased with the management that took her in charge last January. She will discard it at the end of the season. Business under the new regime has been very uneven, not the unvarying large receipts that attended the seasons with Arthur Chase at the helm.

DOWNING.—Mrs. Robert L. Downing died at her home in Washington last week. Her first-born, a winsome girl, survives her. It was christened Minnie Roberta beside the parent's coffin. The mother was a lovely young woman yet in her teens. Her death has saddened a large circle of friends.

REED.—John Reed, who has been connected with the Philadelphia theatres for the last sixty-one years, will take a benefit at the Chestnut Street Theatre, in that city, on the afternoon of April 30. Mr. Reed lighted the house, handled "props," and occasionally spoke a line when Forrest, the elder Booth, Scott, Davenport, Murdoch and other famous players were youthful aspirants for histrionic fame.

The Comedy to be Altered.

The Messrs. Gilsey have resolved to practically rebuild the Comedy Theatre by lowering it to the level of the street. Its approaches have been the cause of much complaint, and this has been to some extent the cause of its failure. Architects are considering the most profitable way to make the alterations without abolishing the small stores fronting on Broadway, which bring in a goodly revenue. The cost of lowering the house will be considerable, but several managers of repute are in negotiation for it in its altered state. With good attractions it would then prove a formidable rival to the Bijou.

Not Just Yet.

A paragraph has been going the rounds of the press to the effect that James O'Neill would next season appear in Shakespearean drama. A reporter of THE MIRROR met Mr. O Neill last Saturday and asked him about the new venture. He replied: "It is a mistake While I have an ambition in that direction and expect at some future time to play Shakespearean and legitimate drama, I shall not do it next season. I shall not attempt it until I am able to carry out my ideas in their entirety. When I decide on the proper time I shall select such characters from Shakespeare as I think would suit my abilities. Then I shall select a company with an eye single to their abilities to properly play the parts for which they are engaged. Then I shall have all of the costumes ma e with an eye to correctness of style and beauty of color and tone, so that in making stage pictures everything shall be in harmony."

"Will you be under Mr. Stetson's management next season? It has been reported that you would not."

"Oh, Mr. Stetson and I shall probably be together in the next tour. I know of no reason why we should not."

A Practical Application.

For some years past managers have been complaining of the expense in fancy printing that is imposed on them in the effort to boom their attractions. Many of these complaining managers have threatened to stop the expense, but none have thus far seemed to have the courage to trust the public to appreciate a new star or company on its merits. However, W. A. McConnell, the young Brooklyn manager, proposes to make a practical application next season of the theory that red ink and flaming posters are not necessary to the success of a meritorious entertainment, and his experiment will be watched with no little interest by the hundreds of managers who are now spending thousands of dollars for flashy window and wall work.

Mr. McConnell has engaged Edna Carey, during this season starring in The Planter's Wife, and early in September will begin a twenty-four weeks' season, his opening date being in New York. The play selected for the tour is A Wife's Peril, in which Mrs. Langtry appeared during her last season on this side.

Mr. McConnell will have no lithographs, but will rely on very plain wall-paper. He will also use handsome and costly plaques, besides a great deal of space in the newspapers, where, he believes, the most effective and lasting impression can be made. It is hoped that neither star nor manager will have any cause to regret the new departure.

Annie Pixley's Return.

Robert Fulford and his wife (Annie Pixley) sailed from London last Saturday, and will reach New York Sunday or Monday next, barring accidents. The full details for the next season have not as yet been decided on, further than that it will open early in September in New England, where Miss Pixley will play her old successes, Zara and M'liss, for six weeks, after which she comes to New York to produce one of four plays that have been submitted to her. Miss Pixley will play for thirty weeks in all the larger cities as far west as Denver, and also make a four weeks' tour of the South, where she is a great favorite, and for which she gets a good round sum at a certainty.

It is worthy of note that during Miss Pixley's long sojourn abroad she has not bought any plays to inflict on the American public. All of the four that she now has under consideration are by American authors. Before leaving she received the manuscript of a new play from Fred. Marsden, and may possibly do that during the season. The heroine is an Irish girl, and in this is found the only objection to the play.

Our Joan.

Lester Wallack has had in his possession a play of Bret Harte's, and was under contract to produce it this season or forfeit $1,000. Rose Coghlan, in order to get Our Joan before the New York public, paid the forfeit and had her play produced. In return for this she gets the prestige of a Wallack success and all the scenery used in the play during its New York run. The company to support Miss Coghlan has not been engaged as yet, nor have the contracts for her tour been signed, everything depending on the success made in New York; and as this success seems assured, all details will be arranged very soon and Miss Coghlan will begin her starring tour in Our Joan Oct. 5.

Letters to the Editor.

THE OLD KENTUCKY HOME.

LOUISVILLE, April 4, 1885.

Editor New York Mirror:

MY DEAR SIR:—I cut from your issue of the 22d ult. a letter signed Celia Logan, and sent it by a friend to Mr. Spofford, Librarian of Congress. As there is a wide difference of opinion between Mrs. Logan and Mr. Spofford, the latter's impressions may be of interest. He said "that a copyright of a title does not prevent one from using it, and there are several entered under the title of Old Kentucky Home. It is the subject-matter that the copyright holds."

Yours, etc., MARC KLAW.

MR. RAYMOND'S SEASON.

Editor New York Mirror:

MY DEAR SIR:—My attention has been called to a paragraph that has gained currency, in which it is stated that Mr. John T. Raymond's season would close at Colorado Springs on March 28. Will you please do me the favor to publish the fact that his season has not closed, nor was there any intention of closing at that time. We are booked up to the 1st of June, which date we shall be in Halifax, N. S. This season has been too generous to us for us to contemplate anything but its continuation as long as the temperature of the weather will permit us to play, and as you may infer from our going so far northward we are bound to chase cold breezes as far and as long as we can.

Very sincerely, A. H. CANBY,
Business Agent for Mr. Raymond.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Commodore Tooker is busy explaining the origin of the familiar slang expression, chestnut. He says that Louis Mestayer, years ago, attended a performance at the Chestnut Street Theatre, Philadelphia, when it was under the management of E. L. Davenport, and saw there an entertainment given by a band of minstrels, whose chief characteristic was the excessive staleness of their jokes. Soon after, Mestayer heard an old yarn and told the narrator, in the presence of a number of professionals, that the Chestnut Street Theatre had a patent on it. The word caught on and spread until variety people got hold of it and trumpeted it to the world. Hence the present application of "chestnut," according to my veracious friend the Commodore, who is the only rival of George Washington on record in the matter of hatchets and little things like that.

* * *

The other day I heard C. W. Durant, Jr., the gentleman who is managing Miss Clayton at the Union Square, described by somebody in the Union Square Hotel as an angel—not an angel in the ordinary mortal acceptation of the word, but in the theatrical sense. It is true that Mr. Durant is a backer, and also that he is a new-comer in the theatrical world; but surely such a straightforward, plucky, enterprising and substantial accession to the managerial ranks does not deserve to be dubbed "angel"—a term, I take it, that is meant to be opprobrious. Mr. Durant has embarked upon the theatrical exploit in a sensible business spirit. He does not dabble for pleasure—he manages for profit. He says he has come to stay, and I believe he will, for he intends devoting himself assiduously to his new pursuit and expects to meet with the same success that has rewarded his other and numerous commercial enterprises. There seems to be a disposition on the part of certain persons connected more or less remotely with the press and among certain other persons attached to the profession to make fun of Mr. Durant or treat his aspirations with contempt. I think that men of taste, discernment and refinement, combined with business tact, should be encouraged to enter our field, for the speculative and vulgar element needs to be offset as far as possible. And as the gentleman in question belongs to the former category, I for one am glad to welcome him into the guild.

* * *

Dakolar is unlikely to remain longer on the bills at the Lyceum than it takes to select another piece and put it in rehearsal. Yesterday Howard Taylor was sent for to read an MS. to Mackaye and his cabinet. They want another Caprice, they say, which trenches, I should say, upon that goody-goodism Mackaye said was to be so religiously avoided.

* * *

Tuesday's papers teemed with accounts of the Irving banquet, and the eloquent speeches delivered by Beecher, Evarts and a half dozen other distinguished orators, but none of them described the post-prandial entertainment that took place in a small room adjoining the large hall at Delmonico's. Here Irving, William Winter and a number of guests from the West assembled, and in brief, informal remarks, and wine galore, they did honor to John McCullough, who was more like his old self on this occasion than at any time since his mournful break-down last Fall. He told good stories, was in the best of spirits, and seemed fully sensible of the expansive nature of this impromptu affair. Irving, too, relaxed from his habitual stiffness, and went in for joviality with the jolliest of them.

An Unauthorized Announcement.

Manager Amberg, of the Thalia Theatre, has, according to the printed repertoire on his programmes, for some time announced the production of Fedora in German. This fact, coupled with the known circumstance that Fanny Davenport owns all rights to Victorien Sardou's play for this country, including any translations or adaptations that might be made of it, has given rise to much gossip in theatrical circles regarding the probable result.

To learn the real purposes and intentions of Mr. Amberg in the matter, a MIRROR reporter called on the German manager yesterday. He was found in his "Kanzlei," very busily engaged, but despite his duties, proceeded at once to give the scribe audience in his usual urbane manner.

"I hardly care to say anything about the matter," were his first words. "It is not my intention to infringe on anyone's rights in what I produce at my theatre, and if I find I am so doing I shall desist at once. This Fedora is not Sardou's."

"When do you intend bringing out the piece?"

"I cannot say. Everything is yet in embryo. I have all I can do with my operatic productions, which are successes, as a general rule. So successful are they, in fact, that I doubt the wisdom of doing anything in the dramatic line. Die Schone Ungarin, which was produced on Monday night, made a hit, and if The Black Hussar, the opera I intend bringing out in a week or two, is anywhere near as great a success as Nanon was, I shall hardly have the time to produce Fedora or anything else."

At the office of Coudert Brothers, which firm conducts the law business of Miss Davenport, it was learned that the gentleman who had the actress' affairs in charge was at present in France, and would not be back here for several weeks. Unquestionably, if Manager Amberg attempts to use the title Fedora or infringes Miss Davenport's property in any way, he will be subjected to legal processes of prevention.

Sam'l of Posen Sued.

M. B. Curtis has made many changes in the personnel of his company during the season, and several of the discharged members have made vigorous protests and threatened to bring the law to bear on their cases of real or fancied wrong. W en engaging his company, last Summer, Mr. Curtis made a contract with J. W. Gardner as actor, property-man or baggage-man, and he was put in charge of the "props." Later in the season he had the duties of baggage-man added, and his salary, he says, was increased $5.

Later on some trouble arose, and Gardner was informed that he would receive the extra allowance no longer, yet would be expected to perform the duties of both positions. To this he objected, and his services were dispensed with. Last week he entered suit against Mr. Curtis for $325, the amount of his salary for the remainder of the season as per contract, as well as one week and one night that the company did not play and salaries were not paid. Service was had on Mr. Curtis last week, and Gardner says he will push the suit, as much for the benefit of other discharged members as for himself.

Mr. Curtis says that he required Mr. Gardner to perform no other duties than were usual to his position, and that the $5 extra per week was given him to defray expenses for putting baggage in and out of theatres and dressing-rooms. As bills were presented to him for this work he took it away from Gardner. He says also that Gardner was not discharged but that he quit without notice at all, consequently he has no claim for salary, damages or anything else.

A New Dramatist.

J. Armoy Knox, of the *Texas Siftings*, is a queer genius—a regular first-nighter and a familiar figure on the Square. Mr. Knox has recently taken to writing for the stage. His efforts have thus far been made in partnership with J. C. Roach, who is well-known to the profession. Monday night their first effort was tried at the Third Avenue Theatre, and was a success in a mild form. Sunday night W. J. Scanlan produced one of their dramas, called Shane-na-Lawn, in Chicago, and this, too, seems to have been a "go."

A reporter for THE MIRROR met Mr. Knox yesterday and asked him about his plays. He said:

"McFadden's Spirits, brought out by the Four Shamrocks at the Third Avenue, Monday night, has no literary pretensions. It was written for a purpose, and I judge from its reception that it serves that purpose. Still, I should not care to risk my reputation on that play. Even with a bad company, its success is better than I anticipated. Shane of the Lawn, brought out by W. J. Scanlan, in Chicago, Sunday night, is a high order of Irish comedy, in which there are no redcoats, no priests, no process servers. My advices are that it has been a great success. The public and the critics join in a chorus of praise."

"Are you doing anything else in the dramatic line?"

"Yes. We have an emotional play, the reading of which has received much praise. I have not named it yet, and shall not sell it except to the proper person. We are also writing a sequel to Joshua Whitcomb for Denman Thompson, and he is pleased with our work so far. I shall probably produce another Irish comedy at a city theatre in September."

Sixty Weeks Without an Overcoat.

H. E. Wheeler has just arrived in town after one hundred and nineteen weeks—divided into seasons—with the Only a Farmer's Daughter company. The vitality of the Daughter is marvellous. Its present season has been transcended by others, but on the whole it has been far better than expected.

"During the last month or two business has picked up wonderfully," said Mr. Wheeler to a MIRROR man. "Our present engagement in Philadelphia—the ninth—is simply a duplication of former successes.

"On the 22d of June," continued Mr. Wheeler, "we begin a tour of sixty weeks without an overcoat."

"What's that?"

"We circumnavigate the map."

"More mystery."

"Let me explain. We embroider the map as follows: Open in Canada; skirt the lakes; tap the Northern Pacific at Duluth; thence play to Portland, Ore.; up to Victoria, B. C.; Pacific Coast voyage to San Francisco; do interior California thoroughly; take Southern route—Arizona, New Mexico—to Texas, having exhausted Northern warm weather. After New Orleans we do the Gulf cities, including Florida down to Key West—a peninsula city rarely touched. To cut the story short, we play up the Atlantic coast, closing in Halifax, N. S., in August, '86. And thus we play sixty weeks without an overcoat. This route is not marked out on paper—the bookings are all made. We will christen a score of new theatres on the trip."

"Your expenses, prospective, must be something heavy?"

"For a tourist to make the trip for pleasure would involve an outlay of $3,500, scant. The round figure for our printing alone will be $28,000—that is to say, thirty-five tons of advertising material."

The Woman's Heart company will follow the Farmer's Daughter over the whole route at a distance of one week.

Thumb and Bologna.

Many years ago Charles Stratton (Tom Thumb) took to himself a wife in the person of Lavinia Warren, a midget of the Baptist persuasion who had a home in West Philadelphia. The ceremony was worked up into most imposing advertising schemes, and Barnum, as usual, came in for the lion's share of the spoils. In course of time the midget became a widow. She so remained for a year or two. On Monday she doffed the widow's weeds amid the same advertising surroundings. Many of the fashionable people present at the first ceremony were in attendance, and the daily press was worked up to what is technically and Barnumly known as "the queen's taste."

The mature midget is now the Countess Magri, and hails from Bologna, a place she has never seen, but which makes no difference. The Counts from the Continent coming to America deplete Europe's surplus population, and they are welcome to the museums as "freaks" or to the restaurants as waiters. The marriage of the midgets has created a flutter that vibrates between the Bowery and Murray Hill.

The ceremony took place at the Church of the Holy Trinity on Madison avenue. Among the professionals present were Mr. and Mrs. Tony Hart, Eliza Weathersby and Tony Pastor.

Mr. Irving's Departure.

Mr. Irving and Miss Terry's departure for Europe on Tuesday by the Guion Line steamship *Arizona* was made the occasion of a very gratifying farewell reception. Shortly before ten o'clock an open carriage rattled down the wharf, and through the narrow passageway that the crowd of spectators were forced to make by the efforts of numerous policemen the actor and actress managed to press their way to the vessel. As they did so a perfect fusillade of cheers broke forth. On board the steamer a throng of friends were awaiting them. Miss Terry, who looked charming in a travelling cloak of light material, and who carried in her hand a bunch of flowers, was at once surrounded by lady acquaintances. By her side stood her thirteen-year-old son, Teddy, whose real name is Edward Gordon Craig. Mr. Irving had also a little group about him, prominent among whom were ex-Governor Dorsheimer, Mr. Parke Goodwin, Colonel Buck, Generals Porter and Winslow, Colonel Cannon, of Chicago; Mr. Edwards, Mr. and Mrs. Holmes, of Boston; Mr. Norman Forbes Robertson, Mrs. Ian Forbes Robertson, Mr. Henry F. Gillig, of the American Exchange; Mr. Edwin H. Low, Mr James McHenry, Mr. and Mrs. Felix Moschelles and Mr. L. J. Trowbridge. Many presents and floral offerings, which had been sent by the admirers of the actor and his talented leading lady, awaited them in their cabins, among the donors being Mrs. Kitchen, Mrs. J. B. Clarke, Mrs. Lewdall and a number of other society ladies.

As soon as it became possible, THE MIRROR reporter drew near Mr. Irving and proceeded to question him regarding his intentions. A host of autograph fiends had been hovering about the actor, and his face consequently bore a tired and disgusted look.

"What are my intentions?" he echoed. "Well, I hardly know myself. I am more than pleased with my reception here, and all you will have to do is look over what I said at last night's banquet, to get my views in full. I don't intend ever coming back here as an actor. I may as a visitor, but I have made up my mind not to play here again."

"May I inquire the reason of this determination?"

"Certainly. I do not mean it as an affront or anything of the sort. I couldn't possibly wish for any better or kinder treatment than I have received, but my duty lies on the other side. All my interests are centered there, and to look after them properly will easily require all my time. It is for that reason that I do not believe—and I say it with considerable regret—that I will ever be able to act here again. That I may find time for a social visit I earnestly hope, for I have been happy in making many warm and sincere friends here, and God knows that I hope no one appreciates friendship better than I do."

Though Miss Terry looked well on going aboard the steamship, it was evident that the task of leave-taking was telling on her. When THE MIRROR reporter asked for an interview she implored him to desist, as she was extremely indisposed, and, with the well-known gallantry of his profession, the knight of the pen withdrew.

It may be stated here, as learned from Mr. Irving's managers, that Miss Terry will open with Mr. Irving at the Lyceum almost immediately after their arrival in London. The other members of the company who left on the *Arizona* were Mr. and Mrs. H. J. Loveday and E. F. Austin. The remainder leave on the *City of Chicago* to-day (Thursday). Most of the scenery has already gone on the various steamers of the Monarch Line.

Among those who bid farewell to the departing histrions were J. H. Palser, their manager in this country, and Bram Stoker. W. J. Florence hurried down the wharf just as the order was given for all visitors to leave the vessel. Mr. Irving and Miss Terry, who were throwing kisses and bowing from a lower deck, recognized him at once and threw him a little package containing a handsome cigar-holder. The veteran comedian bowed his thanks and threw a little package back. What it contained the inquisitive repertorial mind failed to discover. As the vessel slowly moved out into the stream the great crowd cheered lustily, waved handkerchiefs, threw kisses and doffed Spring hats until the steamer was well out of sight. Then a number of newspaper men put *boutonnieres* that had been given them by Miss Terry into their overcoat lapels and the crowd thinned out.

Mr. Irving will take a special train of the London and Northwestern Railway when he arrives in Liverpool, which will take him to London in four hours. He will open in Hamlet on May 2 or 4 at the Lyceum with the same company as he has been playing with here, and after a probable two weeks' run of Shakespeare's tragedy Olivia, will be revived.

Professional Doings.

—Charles Harkinson is acting as business manager for Ashbach and Alexander's Dutch Pinafore company.

—Manager Omey, of New Bedford, Mass., had a $600 benefit last night. The Rag Baby was the attraction.

—Bride and Frear's Bunch of Keys company closes a thirty weeks' season at Haverhill, Mass., on April 18.

—Agnes Thomas and Charles Coote, new to America, appear at Wallack's, in Beauty, next Thursday, April 16.

—Townsend Percy is casting around for an opening to produce some operas of which he holds the American rights.

—Jules Levy, the cornetist, has been engaged by Heinrich Conreid for a tour of Germany and Austria next year.

—Thomas K. Serrano says that he has arranged with Hattie Delaro to produce his musical comedy next season.

—Fifty-four chairs, in the space usually occupied by the orchestra, were sold at the Casino for the Bartholdi benefit.

—Alexander McDonald, formerly of the Bijou and Comedy Theatres, left to join the King-Burke Circus on Saturday.

—The Kiralfys are said to be again in treaty with the Niblo management. They find it the last resort—the only home of spectacle.

—The average receipts at popular prices of George S. Knight's engagement were $700 a night. So the box-office keeper states.

—Colonel T. A. Brown says he is waiting for Manager Duff's decision in regard to Twins. Mansfield is out of the running.

—C. M. Pike will not travel with Thompson's Opera company. Willett Seaman has replaced him. Augusta Roche is engaged.

—Signor Vansani, the baritone of the Milan Opera company, is none other than W. H. Lee, known in former years as a boy soprano.

—Frank Sanger has just issued the funniest lithograph of Nat Goodwin in The Skating-Rink that has yet been sprung on the public.

—Boucicault has obtained injunctions against two museum managers who have been presenting his Colleen Bawn and Led Astray.

—Louise Lester left for Portland, Oregon, on Tuesday. She will sing in opera at the Casino there, taking Jeannie Winston's place.

—J. M. Hill's Irish Visitors company will next season have the late Frank Chanfrau's time-out-of-mind opening date at the Boston Theatre.

—In the coming We, Us & Co. engagement at the Fifth Avenue more of a feature will be made of the revolving hotel. It will be enlarged.

—W. E. Gill and Paul Arthur are arranging for the production of the former's burlesque, Bluff, which Brooks and Dickson were to have done last Fall.

—William Austin has taken the Haverly Theatre, Philadelphia, for two weeks from April 27, with the option of leasing it for the entire Summer.

—Mrs. Le Claire Phillips joined the Three Wives company in Cincinnati last Saturday, replacing Mrs. Belle Douglass in the role of Mrs. Batterby.

—Max Clayton, now with Her Atonement, will undertake the management of R. E. Graham in Brother Max and a play by a Detroit journalist.

—Harry T. Wilson, manager of one of Atkinson's Bad Boy companies, and his wife, Lotta Harmoyne, singing soubrette, are disengaged for next season.

—Minnie Geoffreys, soprano, late of Ford's Opera company, is at liberty. Miss Geoffreys has successfully sung Arline, in The Bohemian Girl, during the season.

—George Boniface is in the city and reports that the Lizzie May Ulmer company closed season last Saturday night. This is the second time this season.

—Marie Vanoni sails for England on April 29. On the 22d she will give a farewell concert at Steinway Hall. Many well-known artists have volunteered.

—There will be very few variety organizations on the road next season—at least that is the opinion of many agents and managers in that branch of the profession.

—W. L. Bowron, the musical director, late of the Devil's Auction company left his room for the first time in two months on Monday, having been ill during that time.

—Flora Moore is suffering from a severe cold contracted through quick travelling from the warm South. She will retire from the Bunch of Keys for a few weeks.

—George Morton's play, His Sin, was produced at the National Theatre, in the Bowery, on Monday night. The play possesses merit, but needs a stronger company to interpret it.

—Tiny Arnold sang in ballads at Harry Sanderson's benefit at Pastor's last week and had quite an ovation. In a few weeks Miss Arnold expects to go on the road with a company of her own.

—Lend Me a Dollar, William Carroll's new play, was successfully produced at the Bijou Theatre, Boston, on Monday night. Mr. Carroll, Louise Balfe, T. M. Hunter and Helen Sedgwick led in the fun-making.

—John E. Ince, having left the Michael Strogoff company on account of a lack of confidence in the movements of the "ghost," has arranged with Rowe for the use of Pop, which will effervesce in Philadelphia shortly.

—Rehearsals of Mona, the play in which Helene Dauvray appears at the Star Theatre on April 27, are in progress at the Grand Opera House. The scenes are laid in England. The name of the author will not for the present be divulged.

—The Vermont State Fair opens in Burlington the second week in September, when the city will be crowded. For this week Manager Walker wants an attraction for the Walker Opera House. He has also open time in May and June.

—Manager Hartz has had a very successful season at the Euclid Avenue Opera House, Cleveland. It will close at the end of May, when a Summer season will begin. Attractions are wanted. Extra arrangements for ventilation are being made.

—John A. Ellsler will manage the Exposition Park Theatre, Pittsburg, this Summer. This Summer theatre, which will seat 5,000, will open June 1. Opera, drama, pantomime and minstrelsy will be presented at popular prices. Mr. Ellsler wants a first-class opera company for the opening.

—Whitman, a newly discovered [illegible] made his debut as a singer with Primrose and West's Minstrels last night.

—Sohlke, the danseuse, has recovered health, and is playing in variety theatres with her little son. They call themselves the Farinis.

—A telegram from Meech Brothers, Buffalo managers, states that The Star Rink made a big hit in that city, and is assured success. The house was crowded at the opening.

—The Actors' Order of Friendship have secured committee-rooms on the first floor of 104 East Fourteenth street. The increase in membership necessitated more commodious quarters.

—Louise Dickson and Little Olive Berkley have closed their season with Shook and Collier and have joined Lester Wallack for a week of three weeks. At its close they will return to New York.

—M. B. Curtis says that the reason he revives Sam'l of Posen at Niblo's is because he has played Spot Cash so recently at the Fifth Avenue and not for want of confidence in the latter play.

—A concert will be given at Steinway Hall shortly for the benefit of the Bartholdi Fund. George Morgan, Maud Morgan, Acland Von Boyle and others will appear. A. E. Sumner is arranging it.

—Fred. Eustis will open with his Fanny Ante company at Providence on June 22. He will play at Hooley's Theatre, Chicago, all of August, and has engaged Edward Morris, Rose Beaudet, Amelia Somerville and a large chorus. J. A. Howe is business manager.

—On Monday morning the two-and-a-half year-old daughter of Michael Thompson, one of the Four Shamrocks, died of pneumonia. Notwithstanding this affliction, Mr. Thompson played his part in McFadden's Spirits at the Third Avenue Theatre on Monday night.

—M. W. Hanley's company to present Are You Insured? comprises Ada Deaves, Daisy Murdock, Nellie Lingard, Fanny Wentworth, Grace Leslie, Dan Collyer, W. H. Fitzgerald, William Drew, Charles Rosene, J. M. Sparks, Joseph Wilkes, D. Long and Joseph Hurley.

—Jay Hunt has secured the rights for two plays by the late John Brougham—The Lottery of Life and The Red Light. He will use them in a Spring and Summer tour at popular prices. Mr. Hunt has engaged J. P. Johnson, Oliver Byron's manager, to conduct the tour.

—Augustus Pitou telegraphs THE MIRROR that Shane-na-Lawn, produced at the Standard Theatre, Chicago, on Sunday night, is a great success. At the close of every act the applause raised the curtain. W. J. Scanlan responded to five calls. His songs and dances were redemanded time and again.

—Arthur and Jennie Dunn will close with Bride and Frear's Bunch of Keys company on the 18th. They are playing Grimes and Dolly. This talented couple, brother and sister, were the midget Deadeye and Josephine in the original juvenile Pinafore production at the Fourteenth Street Theatre several years ago, and were the hits of the opera. They have been equally successful in the Bunch.

—The announcement in THE MIRROR last week that True Nobility was to be played by F. F. Mackay, at Paterson, on Thursday, was an error. Mr. Mackay appears in another piece altogether—a drama translated from the French of D'Ennery by Alfred Ayres. Mr. Freund's play will be brought out in Chicago on July 1, by Manager McVicker, who is said to entertain strong hopes for its success.

—Frank Mayo is doing well in his supplementary Spring season. The new people engaged for Nordeck fit the parts admirably. Edwin Varrey, especially, has been successful. Edwin Mayo, Katherine Kidder and Jane Rochelle are doing excellent work in prominent roles. The management think that the present company is an improvement upon the excellent organization of the early season.

—Twins was successfully produced at the Baldwin Theatre, San Francisco, on Monday night, with C. B. Bishop in the title role. John A. Mackay has been engaged to play the part in the metropolitan production at the Standard Theatre on April 20. The cast will include J. W. Piggott, Fred. Clifton, Miss Neffiin, Olga Brandon, Mrs. Harry Courtaine, Agnes Thomas and others. Joseph Clare is painting the scenery.

—Genevieve Ward's American tour opens in San Francisco on Oct. 26, after which the company will play direct to the East, appearing in New York next March. Her principal support will be W. H. Vernon, of London, who has the reputation of being an excellent stage director as well as a good actor. The repertoire includes Forget-Me-Not, The Queen's Favorite (her London success of last season), Rachael, Mammon, Medea, Meg Merriles, Nancy Oldfield, Macbeth, Jane Shore and Henry VIII.

—Colonel Milliken says his Three Wives company has passed safely through the valley of the shadow of death. "My salaries are paid up in full," he writes. "I note the fact for the reason that some malicious individual has been industriously circulating a report to the contrary. On Saturday night I sent J. J. Spies a receipt signed by every member of my company, showing that all salaries were paid up to March 29." The Colonel assigns a variety of reasons for the resignations of several former members of his company.

—At Tony Pastor's Theatre on Saturday evening, on the occasion of Myra Goodwin's last appearance on the specialty stage, Mr. Sanderson, on behalf of a number of friends, presented the lady with a diamond bracelet containing several large stones. At the conclusion of Miss Goodwin's remarks in acknowledgment, the members of the orchestra arose in a body and each presented her with a bouquet. Miss Goodwin will commence active preparations at once for the comedy in which she is to make her debut in August next.

—Joseph Jefferson will resume his season at Lynchburg, Va., April 20, playing one week in Virginia, thence to Brooklyn, Boston and Williamsburg, May 18. During the season of 1885-86 he will play ten weeks in the fall and four in the Spring, opening in Chicago on Oct. 5, and closing in Washington Dec. 22. For the remainder of this and all of next season, Mr. Jefferson will only present Caleb Plummer on the Hearth, Lend me Five Shillings and Rip Van Winkle. The supporting company will include R. L. Downing, William [illegible], Julius Kahn, John McDonald, [illegible] Lynch, May Fielding, Connie Jackson, [illegible] Lewis, May Woolcott, Mrs. George [illegible] Lillian Lee.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

proposed new edifice will probably be more adapted for theatrical entertainments than the last.—The Court Street Theatre gives a benefit next Thursday for the families of the two men who lost their lives at the Music Hall fire. Nat Goodwin also is giving fifty per cent. to the same fund of the tickets which firemen dispose of for him.—The Georgia Colored Minstrels filled Bunnell's all last week. A Celebrated Case is offered there this week at museum prices.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Robert McWade appeared Monday night before a fair house in what he terms his version of Rip Van Winkle. Granted that his version of Irving's story is the nearer to the original, and that Jefferson is a "marplot," still the latter's is a more rounded and finished play. Mr. McWade portrays the debauched Dutchman to the life, and in the last act does some very effective work. The support is beneath mention—excepting the Eda Van Winkle of Miss Renard. Next week, Salsbury's Troubadours in the comic absurdity Three of a Kind.

Items: Robert McWade issued a printed tirade against Jefferson in his announcement.—After the appearance of Salsbury's Troubadours the Boucicaults will finish the season with one week of The Shaughraun. The season has not been very prosperous, but Manager Hamilton points with pride to the fact that he has kept the theatre open in the face of such adverse circumstances as have attended theatres in general and the Mt. Morris in particular.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): George C. Mills, in Hamlet, March 30, gave good satisfaction to light house. Support fair.

Item: I see in the Elmira (N. Y.) *Sunday Tidings* of 9th a lot of professional news items taken bodily from last week's MIRROR without a word of credit.

NORWICH.

Breese's Opera House (William Breese, proprietor): Janauschek, in her new drama, My Life, drew a large house 4th. The attendance was not only large, but the character of the audience is worthy of special note. The best people in the community, and those who can best appreciate a play that has artistic merit, were out in large numbers. And they were well repaid. Madame Janauschek is undoubtedly the finest actress that ever visited this place, and the support was of the best.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): My Life, as presented by Janauschek on Friday evening last, was well received by a large and well-pleased audience. Helen Rand did fair work as Florence, but her style is quite amateurish. Emma Hagger, as Silvia, was very pleasing, and her innocent remarks on Americans were quite funny. George D. Chaplin, as Boston, and Mr. Clements, as Fortune, are deserving of special mention. The former was particularly good. The stage settings were excellent.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): The Standard Dramatic co. completed their three weeks' engagement 4th. The performances were good and the audiences large. Helen Leigh, leading lady, left the co. at this place. She was a protege of Modjeska, and is an exceedingly clever actress. Phoa McAllister takes her place in the co.

COHOES.

Opera House (P. J. Callan, manager): The Dalys played Vacation to a large house 1st. The opening under the Jacobs management has been postponed until the 13th, when Minnie Oscar Gray will be the attraction.

KINGSTON.

Music Hall (Dubois and Nichols, managers): The Forresters closed a very successful week's engagement 4th, playing to crowded houses every evening. Performances very good. First appearance here since 1870, when they played three consecutive weeks.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Standard Dramatic co. closed a week's engagement 4th, to poor business. Tessie Deagle is a clever little actress. California Minstrels, 9th, 10th, 11th.

Item: Frank Evans was in town last week for a few days.

TROY.

Griswold Opera House S. M. Hickey manager: After six weeks of ten-cent cos., good, bad and indifferent, the management favor us with The Shadows of a Great City the current week with a cast including B. R. Graham, O. H. Barr, W.W. Allen, Annie Ward Tiffany and Julia Stuart. This co. will be followed by J. J. Dowling's Nobody's Claim co., 13th week, at ten, twenty and thirty cents, and Tannehill's Fun on the Bristol, 20th, one week, at the same rates. Herne's Hearts of Oak co., without James A. Herne, gave inferior presentation of that play last week to only fair business, at ten, twenty and thirty cents.

Music Hall: The Troy Choral Union, with the assistance of Myron W. Whitney, Emily Winant and Mrs. E. Aline Osgood, give The Seasons, 6th, and a grand concert 7th.

Grand Central Theatre (P. Curley, manager): Jo Hurley, in the local drama, Duke O'Neil, is the principal attraction.

Apollo Hall (G. C. Phillips, manager): The Winnetta, Leon, with his two donkeys, and John and Lea Pansley will—with others—provide amusement for the present week.

Item: It will be interesting to note the business done by The Shadows of a Great City co., sandwiched as it is between numerous ten-cent cos.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): Janauschek played My Life to good business, giving entire satisfaction, 2d. For me to criticise the acting of Madame would be presumption. Her drawing-room car was visited by nearly a thousand people during the day. Maggie Mitchell, 28th.

AMSTERDAM.

Opera House (A. Z. Neff, manager): California Minstrels, March 30 and 31, did a big business and pleased fairly well. Janauschek, 1st, to very light house. Adamless Eden co., 10th.

AUBURN.

Academy of Music (E. J. Matson, manager): The McGibeny Family, opening March 30, filled a week to moderate business.

Opera House (A. Shimer, proprietor): People's Opera co. week of 30th. Business fair.

CANANDAIGUA.

McKechnie's Opera House (S. C. McKechnie, manager): The Wellesley-Sterling co. played week of March 30, and gave good satisfaction. Fair houses. Coup's Equescurriculum, 13th, week.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Davies, Manning and Drew, March 30, week, to fair business; panic prices. Northcote Concert co., 14th; Murray and Murphy, 15th.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Only a Woman's Heart had a poor house, March 31. The play, being an abominable string of incoherent improbabilities, did not deserve a better house, but the performers certainly did. The co. is nice and evenly balanced, and several of its members deserve special mention, including, of course, Newton Beers, who is exceedingly clever as Roger. If a play could be written for him embodying a sort of Mark Tapleyish character, his undoubted abilities would be more quickly recognized. Marie Manzio (her first appearance here) made a very good impression, while Marion Percy and Burt Wilson were both delightfully comical. B. and W.'s Minstrels did a fairly good business on Good Friday night. Next to Christmas Eve, this may be regarded as the worst "show night" in the year outside of your city, where, being a legal holiday, the masses turn out in force, I presume. One of the boys was too drunk to play; one too hoarse to sing, and one (Carl Rankin) didn't seem to be a bit like himself. Notwithstanding these little disabilities, the co. gave an immense performance. In fact, I sometimes think that George Wilson and Hughey Dougherty might start out together, with neither brass band, bones, tambo or paper on the wall, and draw big houses by the mere mention of their names. E. M. Hall is a musician of wonderful banjo ability, to say nothing of his fine vocal performance, and it was really a comfort to see (as an Irishman would put it) that the nasty clog-dancing was invisible.

Items: Next week the Bijou Opera House is to be opened by Jennie Calef in a week's performance. This place—old Music Hall—is plenty good enough for a town like Zanesville, and it really was a great pity to throw away such a splendid building as Schultz & Co.'s on this locality. Leading attractions will, of course, continue to appear at Schultz's, but unless business in the future proves to be better than in the past, they wont care to appear a second time.—I like Mr. H. J. Clapham, the efficient manager of the Barlow-Wilson co., because he doesn't tell any lies. If he has struck a streak of poor business in any place (a rare experience by the way), he does not hesitate to say so. I should say he is the right man in the right place.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Abbott Opera co. had large houses March 31 and April 1, and gave Mignon, Martha and La Traviata in [illegible] style. Laura Bellini and Messrs. Fabrini, [illegible] and Tagliapietra winning much applause. [illegible] appeared to better advantage in Traviata [illegible] anything she has ever sung here. Barlow-[illegible] had a big house 2d, and repeated the [illegible] of two previous visits. Bella Moore, in A [illegible], had a light house 3d and two good ones [illegible], made a good impression.

Grand Opera House (Miller and Okey, managers): Henry Chanfrau, supported by an excellent co., played to the biggest week's business that Kit has ever done here. Mr. Chanfrau completely fills his father's shoes, and the play went with all the old-time dash. This week, the Chrissie Comedy co. in Detected. Next, The Strategists.

Items: Julian Mitchell, the Seth Preene of the Lights o' London, was here Tuesday and put in his time on the "little wheels" at the Park.—Mrs. Henry Chanfrau occupied a box at the Opera House, Wednesday evening, and was also seen at the rinks.—Harry F. Rand, late of Muggs' Landing, has reported for duty in the stock co. at the Grand.—The Livesey-Gilmore comb. play at the Princess 13th and 14th.—Messrs. Sommers and Walters, the banjo astists, are spending their Spring vacation here.—The Governor's Guard entertainment comes off April 21.—James H. Alliger was delighted with the warm reception Henry Chanfrau met with here.—Odell Williams, the comedian of the Chanfrau co., and O. W. Eagle, the leading man, have many friends in this city, both being Buckeye boys.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Lotta March 31, in Musette to a good house. Falka, 1st, made a big hit. With exception of the Boston Ideals, it is the best comic opera co. that has visited us this season. The Abbott co., the two following evenings, gave Mignon and Traviata, with Maritana at Friday matinee. This is the first grand opera co. that has been here in several seasons, and if it had not been for the high prices the house would have been packed. Business was only fair. Rehan's 7-20-8 closed the week, 4th, with matinee and evening performance to slim house.

KENT.

Opera House (W. S. Kent, manager): The Cora Van Tassell co. opened, 30th, for one week at panic prices. Co. gave good satisfaction, considering. Total receipts for the week about $270.

SIDNEY.

Monumental Hall (Ayres and Robinson, managers): Daly's 7-20-8 came March 30, to light business. Gave good satisfaction. A Mountain Pink (Bella Moore) 1st, to poor house. Miss Moore scored quite a hit here. The house, though light, was appreciative, and called her before the curtain several times.

HAMILTON.

Arena: John Robinson's Circus will open its season here 13th.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Charles A. Gardner, supported by a fair co., played Karl, the Peddler, March 28, to a good house, owing to low prices. Prof. Leon's Bird Show opened, 30th, for one week, under auspices of Northwestern Band, Misco's Humpty Dumpty co., 17th.

Note: Ed. Barnd, of this city, joins Sells' Brothers Paste Brigade, 13th.

KENTON.

Grand Opera House (Henry Dickson, manager): The Dalys, in Vacation, were to have appeared March 18, but getting an open week in Cincinnati, they violated the contract. Manager Dickson attached the receipts in that city. Charles A. Gardner appeared, 24th, and played to a large and fine audience. Low prices. William Redmund and Mrs. Thomas Barry, in A Midnight Marriage, 27th. A large and highly pleased audience.

Item: The Grand has not had a light house this season, due to the policy of but one attraction a week, and liberal and judicious advertising.

WASHINGTON, C. H.

Music Hall (H. B. Smith, manager): Minnie Maddern, March 28, in Caprice. Support excellent, but we are inclined to think that Miss Maddern did not exert herself much during the play; at times she could not be heard.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Ada Gray, supported by a fair co., in East Lynne, March 31, to light business. Miss Gray, in any other play, would have done a large business, as she is a favorite here.

Item: Ada Gray was obliged to pay $15 through the carelessness of her agent in not cancelling her date at Kirk's Hall.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Ford's Opera co. presented Fra Diavola, March 26, to a large and intelligent audience. The performance throughout has not been excelled by an opera co. in our city. The respective parts were all well taken, particularly the Lady Allcash of Zelda Seguin and Fra Diavolo of George W. Travenner. The chorus was unusually strong. A Midnight Marriage was presented in a very creditable manner by the Redmund-Barry co., before a large audience, 31st. William Redmund as Count de Langlet gave a grand portrayal of the character, while Mrs. Thomas Barry as Hortense de Guise was interesting and forcible. The support was good, particularly the Amadis of W. F. Owen and Louise D'Orange of Augusta Van Doren.

Items: During the past week the following professional people have been registered ot the Barrett House: Clark Earle, agent Cora Van Tassell; W. P. Webber, agent Frank Mayo: J. A. Robinson, agent Forepaugh's show; Frank Torrence, agent Smith's Bell-Ringers and Prof. Lewis Jester, the ventriloquist, besides the Ford Opera co. and Midnight Marriage co. It might be of interest to the profession to know that E. Barnett has severed his connection with the St Cloud Hotel and has leased the building formerly known as the Ogden House and re-christened it the Barnett House.

XENIA.

Opera House (J. A. Hweling, manager.)—Bella Moore in Mountain Pink, March 31, brought out one of the largest houses of the season. Miss Moore is a very clever little actress, and gave general satisfaction. Jennie Calef, April 3 and 4th in M'Liss and Little Barefoot to fair business.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager.) The Emma Abbott Opera co. sang before one of the largest and most fashionable audiences of the season, March 30th. Nearly every seat was sold in advance at increased prices.

Charles Fostelle, as the eccentric Mrs. Partington to good business three nights, opening 2d, and Saturday matinee. Hollywood Opera co. week of 6th.

OREGON.

PORTLAND.

Newmarket Theatre (J. P. Howe, manager): Lydia, a new opera composed by J. M. Navoni, of this city, received its first production, March 23. Fair house. The opera has few pretty airs, and will never become popular. The libretto is without any merit whatever, and gives no idea of the plot. The cast was composed principally of amateurs.

Casino Opera House (A. S. Gross, manager): Queen's Lace Handkerchief to fair business. The costumes, made in this city, are very beautiful. Frank Valerga as Cervantes is doing finely. His singing of the part is excellent.

Tivoli Theatre (Richard Clinton, manager): Heart of Siskiyou repeats last week's success.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): The performances of the Ford Opera co., last week, were rather disjointed. Mr. Travener, the tenor, was laid up with a bad cold during the entire week, and there was no one in the co. that could capably replace him. Thomas Christy and James Peakes sang his roles, but neither of these gentlemen is satisfactory in leading tenor parts. Zelda Seguin is the bright particular star of the co.; but her brilliancy does not shine resplendent in the setting of Mr. Ford's inferior organization. Tellulah Evans, the soprano of the co., is a painstaking artiste, but her voice is not sufficiently cultivated to justify her in assuming leading soprano roles. In its present condition the co. is not strong enough to successfully "tackle" grand English opera. Business was poor. James O'Neill, in Monte Cristo, 6th; Abbott Opera co., 13th.

Opera House (John A. Ellsler, manager): Frank Mayo, supported by a competent co., produced his ancient idyl, Davy Crockett, and his latest acquisition, Nordeck, last week, to a succession of fair houses. Of course Mayo's usual Saturday night bill, The Streets of New York, was given, much to the delight of a large upper house. Nordeck, Mayo's new play, is a romantic drama, which evidences much care and forethought in its construction, and will, no doubt, eventually make a success. Barlow-Wilson Minstrels, 6th; Bella Moore, 13th.

Academy (H. W. Williams, manager): The Marten Specialty comb. did a very good business last week. A very good vaudeville performance was given. The Martens Trio were of course the principal feature. Rentz-Santley comb., 6th; Austin's Allied Attractions, 13th.

Harris' Museum (P. Harris, manager): The Matlack Dramatic comb. furnished very fair representations of A Celebrated Case and Lady of Lyons last week. Business was good, but prices were low. Heege's Bad Boy, 6th.

Sixth Street Museum: The immediate future of this house is threatened with a peck of trouble, and the air is full of rumors of legal warfare. It seems the restaurant owner below claims to have a lease of the Museum rooms, dating from April 6, and has begun building a staircase preparatory to occupying the rooms as dining-halls. The Museum folks also claim to have a renewal of their lease, and say they will not give up possession. They have their announcements all out for this week, and verily it looks as if there was war brewing. A later report of the matter will be found in the telegraphic columns.

Items: J. H. Fitzpatrick and wife are home from New York.—Charles Arnold was in town last week. His co. was given a rest during Holy week.—The Mattie Vickers co. spent Sunday in the city.—Ford had a very tough week at Library Hall.—The wives of many of the members of the Barlow-Wilson Minstrels will spend this week with their husbands.—Lizzie Jeremy is at present at her home here.—The improvements to Harris' Museum are progressing nicely. The building will be thrown open to the public on Monday, 13th.—J. W. Carroll, ahead of the Mountain Pink, is in town.—Harry Ellsler is in receipt of the following letter. He says he has received many a "wyld bill" at the box office, but this is the wildest. "MISTER HARRY ELSLER:—We take the pleasure of asking you to do us a favor it is not us as much as you will be doing Alfred W. Coup Wyld bill Jr. he wants to take a Drama from us Beckert & Smith and he cant come to Pitts. to exzaman it and he sent us a letter that we ot to let Mister Harry Elsler to exzaman it and for us to send him your opinyean and it will be as good as he exzaman it himself so we thought that we would ask you if you will please and be so kind and do us that favor to exzaman it if you will you will please and be so kind to state in your letter where we ot to bring the play to for you to exzaman. We wish you will please and be so kind to take the truble to exzaman it. Our address is Beckert & Smith No. 75 Foster st. Pitts."

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The People's Standard Opera co. for the week ending 4th, giving six performances and a matinee, playing Pinafore, Olivette, Mascotte and Chimes of Normandy. Receipts about $900. With a few exceptions, the co. is not an over strong one. To begin with—the leading part, T. Victor Ricketts, who, being the stage manager, is given greater license than he would otherwise have, is very tiresome and greatly overdoes his acting by introducing funny (?) sayings entirely foreign to the subject in hand, and howling at the top of his voice or simpering in a manner like an idiot. Carle Alberte, the leading tenor, has mistaken his vocation. His voice is flat and unmusical. He did not receive an encore here. Adolphe Lestina, the leading baritone, by his fine singing, intelligent conception of his lines and good acting, redeemed the male portion of the co. from utter failure. This gentleman has been only a year upon the stage, and gives promise of attaining eminence. Bella Nicholson, leading lady, has a sweet, sympathetic soprano voice, which has won the admiration of the critical musical audiences. Virginia Evans, second lady, captivated the audience every evening by her ladylike deportment, graceful stage presence and excellent singing. Her duets with Miss Nicholson were alone worth the price of admission. Aline Copp, though given only minor parts, has won deserved plaudits. Her voice is a pure contralto, very sweet, and of great volume. Clarence Duffy, as the Silent Marine, in Pinafore, was very funny, and received repeated encores. The prices were ten, twenty and thirty cents. Ford's Opera co. will present The Bohemian Girl, 14th.

HARRISBURG.

Opera House (Markley and Fill, managers): The Harris Opera co. played a very successful engagement of four nights and two matinees, beginning March 30, at panic prices. The attendance was large from the start. The operas presented were mostly within range of the abilities of the co., the repertoire embracing Pinafore, Patience, The Pirates and The Mascotte, which were cleverly acted and sung. The Chimes of Normandy and Girofle-Girofla were something beyond their abilities. The receipts reached $1,600. Return for two nights, 24th, 25th.

Opera House (H. J. Steel, manager): The Lights o' London co., 2d, 4th. Attendance small but appreciative. Ford's Opera co., 9th.

JOHNSTOWN.

Union Hall (C. J. Ellis, manager): Mattie Vickers drew a fair house 2d, and not having date elsewhere played again the following night to small attendance, largely due to bad weather. Harris Opera co., 6th, week; Musettes, 16th, 17th, 18th; O. D. Byron, 28th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Hewett Musettes and Lyceum Comedy co., March 30, for one week, at cheap prices, to good houses. Very good entertainments for the money.

READING.

Grand Opera House (George M. Miller, manager): March 30, 31 and April 1, Lights o' London, to large houses. Lizzie May Ulmer, 11th.

Item: Manager John D. Mishler has been spending a few days in the city.

OIL CITY.

Opera House (Kane and Tracy, managers): A large and appreciative audience greeted the Mendelssohn Quintette Club, 3d. Critics said it was the best in its line that ever visited the city. Fritz Giese, violoncellist, deserves particular mention.

BRADFORD.

Gem Theatre (Jac Aberle, manager): The Belmer co. appeared at this house again last week, giving a very bad performance to empty chairs, not taking in a hundred dollars on the week. The Manning and Drew Specialty co. opened, 6th, for a week.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Austin's Allied Attractions closed a week's engagement of thirteen performances Saturday night. The entertainment was first-class, and business was fairly good.

Providence Opera House: Hallan and Hart's comb. closed a very unsatisfactory week's business Saturday night. Houses uniformly light. Good performance, but counter-attraction proved too much. This week Maggie Mitchell will be seen in Fanchon, Little Savage, Little Barefoot and his new piece, Maggie the Midget. Three nights of next week, opening 15th, the Hanlons.

Theatre Comique: Last week's show was the best of the season, and good houses were the rule. This week are seen Mlle. Aimee (the Human Fly), the Three Australians, the Austin Sisters, French and Wood, Eugene Ward, troupe of five Russian skaters, Sweeney and Ryland, Lillian Markham, Lamar Brothers and Jessie Leo. The entertainment concludes with An Elopement Frustrated.

Items: The annual benefit of the Providence Lodge of Elks at Low's Thursday afternoon is an assured success, as the house is more than half-sold already.—Lester and Allen's minstrels will open the Sans Souci Garden the coming season. The company will be under the management of Abe Spitz, of this city.

NEWPORT.

Newport Opera House (Henry Bull, Jr, manager): A large and brilliant audience witnessed Margaret Mather in Lady Macbeth, March 31, at advanced prices. Miss Mather was received with great favor, and had a call at every curtain. Support good. A Tin Soldier was presented to a small house by a co. of very clever artists, 3d. Good Friday was the cause of light business. A musical satire, by John Harrison, entitled Lend Me a Dollar, was presented for the first time, 4th, with the following cast:

Captain Dobbs, late of the 22d.....William Carroll
Zerrubabble Bubble, a woman hater..T. M. Hunter
Algernon Scatterbrain, an Englishman.....Spencer Harrison
Herbert, Bubble's adopted son.....F. M. Kendrick
Jack, a servant.....Sedley Brown
Mrs. DeForrest, a widow.....Emily Stowe
Madge, her daughters.....Helen Sedgwick
Evelyn, her daughters.....Viola Randall
Nancy, Mrs. DeForrest's maid.....Louise Balfe

No plot is claimed, but simply a party of people out on a lark, where a minstrel scene is worked in very cleverly. Fine banjo playing by William Carroll and Helen Sedgwich. The piece is too long; will be pruned.

Item: Charlotte M. Wayland, of Storm-Beaten co., has been resting this week with her parents in this city.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Lawrence Barrett, March 31, in Francesda da Rimini—a rare intellectual treat, contrasting it to the almost uninterrupted succession of farcical comedies. Barrett's Lanciotto is a powerful creation of tenderness, wrath and agony, always dignified, and never violent or rough. At the close of the second and third acts Mr. Barrett was superb, and was twice called before the applause subsided. The support was admirable throughout, Louis James and Marie Wainwright sharing the honors with the star.

Items: The sacred concert at the Conservatory of Music, 3d, was well attended. The professors and students will produce the opera Good Luck and Bad Luck, at the Academy of Music, 8th, for the benefit of the Art Association.

TEXAS.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manager): Andress, the magician, with his trained dogs, goats and birds, March 23 to 28, and did a large business at twenty-five and fifty cents. Gift business also. General satisfaction.

Item: Manager Greenwall, of Galveston, was in town yesterday trying to get a lease of our Opera House. Do not think he was successful, as some of the directors were out of town.

AUSTIN.

Millett's Opera House (C. F. Millett, manager): Fred Warde and co. played March 27, 28 and matinee, in Ingomar, Virginius and Lady of Lyons, to full houses, and gave great satisfaction.

Items: After fifth act of Virginius, Mr. Warde, after several encores, made a neat little speech to the audience, thanking them for their kindness and appreciation to himself and co. Mr. Warde closed our theatrical season, which has been only fair.—The theatre-going people are under much obligation to our manager for the many excellent companies he has brought to Austin.—Manager Millett was very ill during the latter part of season, but is entirely recovered. His temporary substitute was Tobias Millican, whom your correspondent wishes to thank for courtesies.

VIRGINIA.

RICHMOND.

Theatre (Madam W. T. Powell, manageress): Lawrence Barrett appeared March 30 (matinee only) in A Blot in the 'Scutcheon and The King's Pleasure, to a fair house. Called Back, 31st and 1st. But for Holy week the audiences would have been considerably larger. Galley Slave co., 9th, 10th, 11th; Milan Opera co., 13th, one week.

Museum: Augustus Clark's New York Dramatic co., week of 13th, in Monte Cristo.

Items: Carrie E. Stande has been engaged by the Carleton Opera co. She left 2d for Trenton, N. J., to join it. She is a native of this city, and possesses a rich and highly cultivated contralto voice In this city she has had considerable experience in amateur opera, oratorios and concerts, and also has taken leading parts in church choirs.

NORFOLK.

Academy of Music: Week ending, 4th, Bartley Campbell's Galley Slave and The Ticket-of-Leave Man at low prices to small business. This experiment has demonstrated the fact that Manager Van Wyck cannot make a dime show pay in his house; although he opened a three nights' engagement on 6th, with John Ransone in Across the Atlantic. On 9th, 10th and 11th, the Milan Italian Opera co.

Items: The old Opera House, which has been closed for over two years, will be reopened in a few days with a first-class attraction.—G. B. Mankin, finding that the Dime Museum did not pay, made an assignment of his effects here and closed the house.

DANVILLE.

Pace's Opera House (C. H. Conrad, manager): Professor Zera Semon, magician, and Bell's Royal Marionettes, played to crowded houses for four nights and matinee, opening 1st. Gifts and low prices.

Item: A. Q. Scammon, advance agent for Two Johns Comedy co., was here during the week. Billed for 9th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Barlow-Wilson Minstrels appeared, 4th, to a crowded house, and pleased the audience very much. Carl Rankin came in for a good share of the applause. Amy Gordon Opera co., 9th, 10th and 11th; Rhea, 14th and 15th

WISCONSIN.

MILWAUKEE.

This has been another quiet week in the amusement line. The Opera House has been ceased since March 29. The Academy was opened on the 30th for the farewell appearance of Ristori. This was her second appearance in this city this season, a grand double bill being presented, Marie Stewart and the sleep-walking scene from Macbeth. Too much praise cannot be bestowed upon the star, who, in spite of her age, retains all the strength and fire of youth. The support, too, was excellent, particularly the Elizabeth of Mrs. Augusta Foster and the Hannah Kennedy of Marion Clifton.

Items. Gregory Brothers' Novelty co. at Slesby's has been doing good business. The horizontal bar work of the Gregory Brothers was the best we have ever seen.—At the Dime Museum this week the fat woman show is drawing immense crowds daily. Manager Litt has offered a gold watch and chain and a diamond ring as prizes to the one getting the greatest number of votes, and the obese beauties are untiring in their efforts.—Manager Slensby has set aside Friday evening as athletic night.—Nat Goodwin will shortly appear at the Academy in his new piece, Skating Rink. It is rumored that Harry Deakin, late manager of the Academy, will take charge of a theatre in San Francisco.

MADISON.

Turner Hall: March 30, Marie Ristori, 31st, in Elizabeth, Queen of England. Fine performance; strong co. The house was crowded.

Assembly Hall: The Amherst College Glee Club gave a very fine concert to a good house, 31st.

Items: George Burroughs has decided not to rebuild the Opera House, as he finds it will be impracticable unless the whole of the present building is torn down. He is, however, willing to subscribe largely to a stock co. which may be formed for that purpose. A site is being looked for. Although several have been looked at none have been decided on. It is the hope of all Madisonians that arrangements may be perfected in the near future, and that a building may be erected which will be a credit to the city.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): J. K. Emmet, March 26, to fair business. Kate Claxton, 28th.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): March 31, a co. composed of amateur city talent presented a very interesting minstrel performance to a large audience.

Turner Opera House (A. Von Kaas, manager): Heywood's Mastodon comb. gave a fair entertainment to small business, 1st, at fifty, thirty-five and twenty-five cents.

Item: Three-fourths of the first-class attractions booked this season have cancelled.

WYOMING.

CHEYENNE.

Cheyenne Opera House (A. J. Boardmann, manager): John T. Raymond, March 28, to a very large house. Raymond was sick in Denver, and William Cullington played his part and gave very good satisfaction. Baird's Minstrels, 30th, 31st, to large business. Good performance.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Michael Strogoff's return engagement, week of March 30, was very successful. Nine performances were given, the house being filled on each occasion. The co. is a much stronger one than that which appeared in the early part of the season. The scenery was fair and the ballet above the average. Kindergarden, 6th, week.

Montford's Museum (H. L. Montford, manager): This place was literally jammed every night last week Alice Oates Burlesque co. was the attraction. It is just as much a leg show as the Rentz-Santley and Adamless Eden cos. The co. give a fair entertainment, but the portly Alice seems to be losing her grip. Arne Walker co. 6th, week.

BELLEVILLE.

Belleville Opera House (Henry Tammadge, manager): E. A. McDowell and co. played The Private Secretary to fair houses on March 27 and 28, three performances.

MONTREAL.

Royal Museum: Muggs' Landing, with Frances Bishop and Alfred McDowell as the stars, did the largest week's business of the season week of March 30. Frances Bishop is a very clever soubrette. The co., one and all, deserve praise. Hearts of Oak, 6th.

Opera House: Separation was the bill during Holy week. J. H. Gilmour, Blanche Mortimer and Susie Howard appeared to advantage.

Item: The Academy, as usual, was closed during Holy week. The Knights, 6th.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): Arne Walker co., last half of last week, appearing in a round of plays. Good average business.

Larken Hall: Mendleson's New York Specialty co. drew good houses all week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Cincinnati, 6, week; Detroit, 13, week; Chicago, 20, week; Cleveland, 27, 28, 29.
A MOUNTAIN PINK CO. (Bella Moore): Pittsburg, 13, week; Baltimore, 20, week.
A MOUNTAIN PINK CO. (Laura Dainty): Vinton, Ia., 9; Maquoketa, 10; Dubuque, 11.
AIMEE: Chicago, 13, week.
AGNES WALLACE AND SAM B. VILLA: Gt. Barrington, Mass., 9, 10, 11; Washington, D. C., 13, week; Norfolk, 20, week.
ATKINSON'S BAD BOY CO. No. 1: Denver, 13, week.
A PRISONER FOR LIFE CO.: Boston, 6, two weeks.
AUGUSTIN DALY'S CO.: Philadelphia, 20, two weeks; Boston, May 4, two weeks.
ATKINSON'S BAD BOY CO. No. 2: Birmingham, Ala., 9; Pulaski, Tenn., 10; Columbia, 11; Chicago, 13, week.
ALMA STUART STANLEY: San Francisco, 6, week.
ACME DRAMATIC CO.: Moline, Ill., 20, week.
ARNE WALKER CO.: Toronto, 6, week.
BAKER AND FARRON: Cincinnati, April 6, week; Findlay, O., 16.
BARTLEY CAMPBELL'S WHITE SLAVE CO.: Newark, 6, week; Philadelphia, 13, week; Baltimore, 20, week; Washington, 27, week.
BARTLEY CAMPBELL'S SIBERIA CO.: Lawrence, Mass., 9, 10, 11; Boston, 13, week; Providence, 20, week; N. Y. City, 27, week—close.
BOSTON UNCLE TOM CO.: Albany, N. Y., 7 to 11.
BUNCH OF KEYS (Frank Sanger, manager): Lawrence, Kas., 9; Topeka, 10, 11; Denver, 13, week; Leadville, 20, 21, 22; Salida, 23; Pueblo, 24; Colorado Springs, 25; Leavenworth, Kas., 27, 28; Atchison, 29; Lincoln, Neb., 30; Omaha, May 1, 2; Minneapolis, 4, 5, 6; St. Paul, 7, 8, 9; Chicago, 11, week.
BUNCH OF KEYS (Dudley McAdow, manager): Springfield, Ill., 14; Danville, 15; Marion, Ind., 16; Sidney, O., 17.
BUNCH OF KEYS (Bride and Frear's): Portsmouth, N. H., 9; Lynn, Mass., 10; Beverly, 11; Chelsea, 13.
BERGER'S GALLEY SLAVE: Richmond, Va., 9, 10, 11; Stanton, 13; Charleston, W. Va., 14; Ironton, O., 13; Portsmouth, 16; Maysville, Ky., 17.
BOSTON THEATRE SILVER KING: Lowell, Mass., 11.
BANDMANN-BEAUDET CO.: Detroit, March 30, two weeks.
BOSTON MUSEUM CO.: Lowell, Mass., 10; Holyoke, 17, 13, 14; Atchison, Kas., 15, 16; Topeka, 17, 18; Denver, 27, week.
CHARLOTTE THOMPSON: Kansas City, 8 to 11; St. Joe, 13, 14; Atchison, Kas., 15, 16; Topeka, 17, 18; Denver, 27, week.
CROSSEN'S BANKER'S DAUGHTER CO.: Delaware, O., 9; Xenia, 10; Dayton, 11; Springfield, O., 13; Greenville, 14; Richmond, Ind., 15; Fort Wayne, 16; Logansport, 17; Danville, Ill., 18.
C. A. GARDNER'S KARL CO.: Canandaigua, N. Y., 9; Auburn, 10; Syracuse, 11: Ilion, 13; Rome, 14; Herkimer, 16; Amsterdam, 20.
CORA VAN TASSELL: Canton, O., April 6, week; Sharon, Pa., 13, week.
DION BOUCICAULT: Baltimore, April 6, week; Washington, 13, week; Harlem, 20, week.
DIXEY-RICE BURLESQUE CO: N. Y. City, Jan. 26—indefinite season.
DEVIL'S AUCTION: San Francisco, April 13, six weeks.
DALYS' VACATION CO: Salem, Mass., 9; Dover, N. H., 10; Gloucester, Mass., 11; Peabody, 13; Natick, 14; Worcester, 15; Concord, N. H., 16; Springfield, Mass., 17; Meriden, Ct., 18; Brooklyn, 20, week.
DAN SULLY'S CORNER GROCERY: Newport, R. I., 9; Providence, 10, 11; N. Y. City, 13—indefinite season.
DICKSON'S SKETCH CLUB: Kansas City, April 6, week; St. Joe, Mo., 14, 15.
DEN THOMPSON: Gardiner, Mass., 8; N. Adams, 9; Turner's Falls, 10; Keene, N. H., 11; Milford, Mass., 13; Worcester, 14, 15; Easthampton, 16; Orange, 17; Gardner, 18; Winchendon, 20; Fitchburg, 21.
DRAPER'S UNCLE TOM CO.: Vincennes, 8, 9; Terre Haute, 10, 11.
EDWIN BOOTH: Philadelphia, April 6, two weeks.
EGBERT COMEDY CO.: Moberly, Mo., 8, 9, 10, 11; Marshall, 13, 14, 15; Independence, 16, 17, 18.
E. A. MCDOWELL'S CO.: Toronto, 9, 10, 11; Brantford, 13, 14.
EFFIE ELLSLER: Philadelphia, May 4, weeks.
ESTELLE CLAYTON: N. Y. City, 6; three weeks.
EVANS AND HOEY: Indianapolis, 9, 10, 11; Philadelphia, 13, week; Boston, 20.
EARLE DRAMATIC CO.: Danville, Ill., 6, two weeks.
ELROY COMEDY CO.: Sparta, Wis., April 6, week; Lacrosse, 13, week; Winona, Minn., 20, week.
FORRESTER CO.: Oswego, N. Y., 6, two weeks.
FANNY DAVENPORT: Louisville, 7 to 10; Chicago, 20, week.
FRED. WARDE: El Paso, Tex., 11, 12, 13; Denning, 14; Tombstone, 15, 16; Tucson, 18, 19; San Fernando, 20; Angeles, 23; 24, 25.
FUN ON THE BRISTOL: Buffalo, 6, week; Manchester, N. H., 13, week; Troy, 20, week; Louisville, 27, week; Toledo, May 4, week; Cleveland, 11, week; Pittsburg, 18, week.
FRANK MAYO: Detroit, 9, 10, 11; Buffalo, 13, week; Philadelphia, 27, week.
FRANK GIRARD'S CO.: Nashville, Tenn., 9, 10, 11; New Orleans, 13, week.
FLORENCE ELMORE CO.: Gault, Can., 6, week; Stratford, 13, week; St. Mary's, 20, week.
GUS WILLIAMS (J. H. Robb, manager): Kansas City, Mo., 9, 10, 11; Omaha, Neb., 13, 14; Council Bluffs, Ia., 15; Des Moines, 16; Cedar Rapids, 17; Dubuque, 18.
GRACE HAWTHORNE: Chicago, 6, week.
GEORGE C. MILN: Brooklyn, 6, week; Baltimore, 13, week; Washington, 20, week.
GEORGE MORTON: N. Y. City, April 6, week.

PRIVATE SECRETARY Co. (Gillette): Cincinnati, 6, week; Cleveland, 13, 14, 15.
PAULINE MARKHAM: Newark, N. J., 6, week; Albany, 13, week; Montreal, 20, week; Toronto, 27, week.
POWER OF MONEY Co.: Winfield, Kas., 10; Wichita, 11; Kingman, 13; Newton, 14; Burton, 15; Hutchinson, 16; Nickerson, 17; Sterling, 18; Great Bend, 20; Larned, 21; Dodge City, 22.
PEOPLE'S THEATRE Co. (Charvat's): Hartford, 6, week; New London, 13, week.
PLANTER'S WIFE Co. (Edna Carey): Philadelphia, 13, week.
RENTFROW'S PATHFINDERS: Arkansaw City, Ark., 9; Winfield, Kas., 10.
ROSE EYTINGE: Jackson, Mich., 9.
REHAN'S 7-20-8 Co.: Detroit, 6, week; Williamsburg, May 4, week; Brooklyn, 11, week.
RHEA: Baltimore, April 6, week; Wheeling, W. Va., 14, 15; Cleveland, 16, 17, 18; Buffalo, 20, 21, 22; Albany, 23, 24, 25.
ROLAND REED: Chicago, 6, week; Philadelphia, 27, week.
ROBSON AND CRANE: Chicago, 6, week.
RAG BABY Co.: Fall River, Mass., April 6; N. Y. City, 13, week; Brooklyn, 20, week.
REDMUND-BARRY Co.: Boston, 6, two weeks.
ROBERT MCWADE: Harlem, 6, week.
ROMANY RYE Co. A.: Chicago, April 6, week; Detroit 13, week.
RISTORI: San Francisco, 13, four weeks.
SILVER KING Co: Jersey City, 9, 10, 11; Brooklyn, 13, week; New York, 20, week.
STRATEGISTS Co.: Louisville, April 6, week; Columbus, O., 13 week.
SAPHAR'S GERMAN VOLUNTEERS: Kittaning, Pa., 6, week: Norwich, Ct., 15 to 18.
SALSBURY'S TROUBADOURS: N. Y. City, 13.
STRANGLERS OF PARIS: Baltimore, 13, week; Philadelphia, 20, week; Brooklyn, E. D., May 11, week; Boston, 18, week.
SHADOWS OF A GREAT CITY Co.: Cincinnati, April 13, week.
STAFFORD-FOSTER Co.' (Willis Ross, manager): Muncie, Ind., 10; Decatur, Ill., 11; Chicago, 13, week.
STORM-BEATEN Co. (Western): Philadelphia, April 6, week; Harrisburg, Pa., 13, 14.
STANDARD DRAMATIC Co.: Middletown, N. Y., 8, three weeks.
THREE WIVES Co.: Cleveland, April 9; Detroit, 13, 14, 15; Toledo, 16, 17, 18; Jersey City, 26, 27, 28.
T. W. KEENE: Minneapolis, 9, 10, 11; Decatur, Ill., 28.
THORNE'S BLACK FLAG Co.: Milwaukee, 8, 9, 10; Chicago, 13, week.
TIN SOLDIER Co.: Fitchburg, 9; Worcester, 10, 11; Boston, 13, two weeks.
TWO JOHNS Co.: Richmond, Va., April 6, 7; Lynchburg, 8; Danville, 9; Charlotte, 10; Greenvill, N. C., 11; Athens, 13; Atlanta, 14, 15; Macon, 16; Savannah, 17, 18; Charleston, N. C., 20, 21, 22.
UNION SQUARE Co.. New Orleans, Feb. 9, ten weeks.
W. E. SHERIDAN: Quincy, Ill.. 10. 11; Keokuk, 12, 13.
WAGES OF SIN Co: Denver, 6, week; Salt Lake City, 14, 15, 16; San Francisco, 20, four weeks.
WELLESLEY-STERLING Co.: Little Falls, April 13, week.
W. J. SCANLAN: Dubuque, Ia., 13; St. Joe, Mo., 22.
WALLICK'S BANDIT RING Co.: Willimantic, Ct., 10.
WAITE'S DRAMATIC Co.: Grand Rapids, Mich., 30, two weeks; Elkhart, Ind., April 13, week; Niles, Mich., 20, week.
WILLIAM CARROLL: Boston, 6, week; Chelsea, 17; Fall River, 18.
ZOZO: Lowell, April 6, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON OPERA Co.: Wheeling, W. Va., 9, 10, 11; Trenton, 13, week.
ALICE OATES: Newark, N. J., April 6, week.
BIJOU OPERETTA Co.: Jacksonville, Fla., April 6, week.
BOSTON IDEAL OPERA Co.: Utica, 16, 17, 18.
BENNETT-MOULTON OPERA Co.: Hartford, Ct., April 6, week; Meriden, 13, week.
CARLETON'S ENGLISH OPERA Co.: Louisville, April 6, week.
CORINNE MERRIEMAKERS: Cohoes, N. Y., April 6, week; Pottsville, 13, week.
DAMROSCH OPERA Co: Boston, April 6, two weeks.
EMMA ABBOTT OPERA Co.: Detroit, 9, 10, 11; Pittsburg, 13, week; Philadelphia, 20, week.
FAY TEMPLETON OPERA Co.: Winnipeg, April 13, week. Fargo, D. T., 21, 22; Brainerd, 23; Duluth, Minn., 24, 25, 26.
HOLLYWOOD OPERA Co.: Springfield, 6, week; Cleveland, 13, week; Reading, 20, week.
FORD'S OPERA Co.: Harrisburg, Pa., 9; Pottsville, 10; Reading, 11; Easton, 13; Wilkesbarre, 14; Scranton, 15; Binghamton, N. Y., 16; Elmira, 17; Williamsport, Pa., 18; Baltimore, 20.
GRAU'S OPERA Co.: Rochester, April 6, week; Cincinnati, 20, week.
HARRIS OPERA Co.: Johnstown, Pa., 6, week; Harrisburg, 24, 25.
JEANNIE WINSTON: Portland, Ore.—indefinite season.
MAPLESON OPERA Co.: Chicago, April 6, three weeks; Boston, 27, two weeks.
MCCAULL'S BAT Co.: N. Y. City, 16, three weeks.
MCCAULL'S APAJUNE Co.: Philadelphia, 23, two weeks.
MCCAULL'S FALKA Co.: St. Louis, 6, week.
MILAN OPERA Co.: Richmond, Va., 13, week.
MENDELSSOHN QUINTETTE CLUB: Springfield, O., 11.
N. Y. OPERA BOUFFE: Brooklyn, 20, week; Philadelphia, 27, two weeks; N. Y. City, May 11—indefinite.
PEOPLE'S OPERA Co: Binghamton, 6, week.
STANDARD OPERA Co.: Rochester, N. Y., 6, week; Ithaca, 13, week.
SMITH'S CONCERT Co.. Dayton, 6, week; Columbus, 13, week; Indianapolis, 20, week; Lafayette, 27, week.
THEO: N. Y. City, 6, three weeks; Boston, 27, week.
WILBUR OPERA Co.: Jackson, Mich, 6; E. Saginaw, 7, 8; Flint, 9; Bay City, 10, 11; Detroit, 13, week.

MINSTREL COMPANIES.

BARLOW-WILSON: Pittsburg, 6, week; Altoona, Pa., 13; Williamsport, 14; Jamestown, N. Y., 15; St. Louis, 20, week.
CALLENDER'S: Gloucester, Mass., 9.
HAVERLY'S: Washington, 6, week.
HI HENRY'S: Canton, Mass., 9; Attleboro, 10; Westerly, R. I., 10; Stonington, Ct., 11; Mystic, 14.
LEW BENEDICT'S: New Bedford, Mass., 9; Fall River, 10.
MILLS AND BARTON'S: Toledo, O., 6, week; Philadelphia, 13, week.
MEMPHIS: Troy, N. Y., 13, week; Rochester, 20, week; Hornellsville, 27, 28; Olean, 29, 30; Bradford, Pa., May 1, 2.
SAWYER'S GEORGIA: Cleveland, O., 6, week; Philadelphia, 13, week; Charlotte, Mich., 23.
SKIFF AND GAYLORD'S: Canajoharie, N. Y., 9, 10, 11.
THATCHER, PRIMROSE AND WEST'S: N. Y. City, April 6. three weeks.
WHITMORE AND CLARK'S: Ashland, Mass., 9; Marlboro, 10; Leominster, 11; Clinton, 13; Oxford, 14; Webster, 15; Spencer, 16; Brookfield, 17; W. Brookfield, 18.

VARIETY COMPANIES.

ADAMLESS EDEN Co.: San Francisco, March 23, four weeks.
BEANE-GILDAY Co.: Brooklyn, E. D., 6, week; Paterson, N. J., 13, week; Boston, 20, week; Philadelphia, May 4, week.
BRYANT, RICHMOND, SHEEHAN AND COYNE: Baltimore, 6, week; Buffalo, 13, week.
CHRISSIE Co.: Cleveland, 13, week.
DAVENK-AUSTIN Co.: New York, 6, week; Pittsburg, 13, week; Chicago, 20, week
HALLEN AND HART Co: Philadelphia, April 6, week; Baltimore, 13, week; Newark, 20, week.
GEO. FRANCE: Leavenworth, Kan.. 6, week; Kansas City, 13, week.
IDA SIDDONS' MASTODONS: Chicago, 6, week; Newark, 20, week; Milwaukee, Wis., 13, week; St. Paul, 20, week.
LEONZO BROTHERS: Philadelphia, 13, week; Baltimore, 20, week; Washington 27, week; Boston, May 4, week; Providence, 11, week; New Haven, 18, week; Troy, 25, week.
LILLY CLAY'S ADAMLESS EDEN: Amsterdam, N. Y., 10; Providence, 13, week.
PAT ROONEY'S Co.: Brooklyn, 6, week; Newark, 13, week.
RENTZ-SANTLEY Co.: Pittsburg, 6, week; Cincinnati, 13, week.
RILEY'S METEOR Co.: Chicago, 6, week; Decatur, Ill., 13, 14 15.
STEPHENS-GRAY: Cohoes, 13, week
SILBON'S CUPID Co.: Chicago, 23, two weeks; Cincinnati, 13, week.
YANK NEWELL, Lima, O., 6, week; Indianapolis, 13, week.
ZOE GAYTON. Kansas City, 6, week.

MISCELLANEOUS.

AUSTRALIAN NOVELTY Co.: Lowell, April 6, week; Providence, 13, week.
MIACO'S HUMPTY DUMPTY: Bradford, Pa., 9, 10, 11; Reading, 13, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Lockport, April 6, week; Erie, Pa., 13, week.
REYNOLDS (Mesmerist). Crawfordsville, Ind., 6, week.
TONY DENIER'S HUMPTY DUMPTY:: Bellows Falls, Vt., 9; Brattleboro, 10; Burlington, 11; Saratoga, 14; Gloversville, 15; Philadelphia, 20, week; Newark, N. J. 27, week.

CIRCUSES.

ADAM FOREPAUGH'S: Philadelphia, 13, week; Steubenville, O., May 6.
BARNUM'S: N. Y. City, March 16, six weeks; Philadelphia, April 27, week.
COLE'S: St. Louis, 20, week; Terre Haute, 29.
COUP'S EQUESCURRICULUM. Louisville, 6, week; Indianapolis, 13, week.
DORIS': Indianapolis, 16, 17; Springfield, O., 27.
FRANK ROBBINS': Frenchtown, N. J., 27.
LEE-SCRIBNER'S: Pottsville, Pa., 23.
O'BRIEN'S; Washington, 13, week.
ROBINSON'S: Hamilton, O., 17.
SELLS'. Columbus, O., 24, 25.
VAN AMBURGH'S: Armenia, N. Y., 25; Brewster, 27; Mt. Kisco, 28; White Plains, 29; Sing Sing, 30; Peekskill, May 1; Poughkeepsie, 2.

STAGE STORIES.

II.

MURDER.—HOW I TRACKED THE CRIMINAL.

The worthlessness of the ordinary police and detective agencies when called upon to deal with cases outside the ordinary routine, was forcibly exemplified in the famous Delmonico case. Here was a man, probably one of the best known citizens of New York, who wandered away from home in broad daylight without any attempt to conceal his identity, and, presumably, without any concerted plan for evading pursuit, in a mental condition which would naturally attract special attention to his movements; and yet, although the police were placed on his tracks within twenty-four hours of his disappearance, it was only by the merest accident his whereabouts was discovered, and even then not by those whose special business it was to track him.

The general attention which was attracted to the cast I have referred to, recalls to my mind an adventure of my own. It occurred quite recently, but, for reasons which will hereafter appear, was not made public.

I have been for many years an attache of one of the New York daily journals, and during the earlier part of my career my position as a reporter necessitated my frequent attendance at the police courts; and my experience thus begat a contempt for the methods and intelligence of our ordinary police detectives, which, I am bound to say, has not been diminished by subsequent observation.

I have always had a great fancy for solving intricate problems and unravelling mysteries, and I have often thought that if the Fates had ordained that I had been a detective officer instead of a newspaper reporter, some at least of the mysteries which have baffled justice would have had a fair chance of being solved. I had one, and only one, opportunity of putting my theories into practice, the details of which I am now about to relate.

I had been working very late at my office transcribing my notes of a long and interesting trial I had that day attended, and it was long past midnight when I boarded the uptown train of the Elevated railway on my way home. I was completely fagged out, but though physically exhausted my brain was in that condition of abnormal excitement which so often follows long contiuaed mental strain, and in which the outward images presented to the eye are impressed upon the mind with a vividness in strange contrast to the torpid condition of the body.

As the train wound slowly round the curves leading to ——th avenue, I sat gazing vacantly into the few rooms which at that hour were lighted up. It was a sultry night and most of them had the blinds raised and the windows open. Even then, I remember, it struck me as curious how completely every little detail of these interiors was impressed on my mind. Suddenly I started to my feet with a smothered cry, grasping the strap which hung dangling over my head. There—exactly opposite me—apparently within reach of my hand, framed like a picture by the open window, was a sight which chilled my blood with horror.

A man was holding a woman by the throat with his left hand, while his right grasped a murderous looking weapon, apparently half knife, half stiletto, which he was about to plunge into her breast. Even as I gazed I saw the knife descend and fancied I could hear above the rattle of the cars the dying shriek of the victim.

The train had got on to the straight line of the avenue, and was proceeding at a higher rate of speed than before, so that the glimpse I got was only momentary; but in that moment every detail of that terrible scene was impressed on my mind with the minuteness of a photograph. The murderer's left arm was passed around his victim's neck, the forearm compressing her throat. She was lying across his breast, supported in that position by the grasp of the ruffian, who had apparently seized her wrist as she raised her hand to avert the impending blow. She had writhed half-round in her struggle, so that the faces of both were turned full toward the street. The long, fair hair of the woman streamed loosely over the murderer's arm, trailing partially on the floor, and never shall I forget her look of frenzied despair and passionate entreaty or the expression of fiendish malignity on the face of her executioner—though I saw them but a few seconds I felt instinctively that I could swear to their identity in any court of justice.

Involuntarily I glanced round to see if there had been any other witnesses of the awful tragedy, and then I became aware that the only other occupant of the car was a mechanic, who was quietly dozing at the further end. What followed is a blank. I suppose I must have fallen back into my seat in a sort of stupor, and I was only aroused to consciousness by the conductor, with whom I was acquainted, shaking me and calling out the name of my station. I have since thought that he must have imagined me to be under the influence of liquor, and this idea is confirmed by the unusual care he evinced in taking my arm and helping me off the platform of the car.

My readers will naturally ask why I did not communicate what I had seen to the conductor on my fellow-passenger. I can no more explain this than I can why I did not at once proceed to the nearest police station and give the alarm. I can only suppose that the shock to my overwrought nervous system, coupled with my physical exhaustion, deprived me temporarily of all power of intelligent action. All I know is that I walked mechanically to my room, undressed myself as usual and got into bed, where I found myself next morning, having, as my watch assured me, slept heavily for nearly eight hours.

The moment I awoke I recalled with intense vividness the terrible scene of which I had been an involuntary witness only a few hours before. I arose and dressed myself hurriedly with the intention of proceeding immediately to the Central Police Station, but on my way thither it occurred to me that it might be as well to go by way of the avenue which would take me past the house in which the murder had been committed.

I did so, but to my embarrassment I found that although the room was photographed on my brain so distinctly that I could have described the smallest detail, I was wholly unable to identify the house. This staggered me for a moment, but I soon reflected that even the intelligence of the police would suffice to discover a building which I could locate, at any rate, within a few blocks.

Turning up one of the side streets I walked toward Broadway, and just as I was turning into that thoroughfare I came face to face with the assassin! There was no question as to his identy. I knew him instantly, and could have sworn to his face among a thousand. He was loafing at the street corner, apparently undecided which way to turn, and I stepped aside to observe him more closely. He was a strongly-built man of medium height, and rather shabbily dressed. His closely shaven face revealed a heavy, massive jaw, and a somewhat sensual looking mouth, but I was compelled to admit that his countenance in repose was was devoid of that ferocity which had characterized it when I caught my first hurried glimpse from the Elevated railway car. A closer scrutiny, however, enabled me to detect an expression of furtive anxiety, and I could observe that he muttered to himself in an undertone, and once his hand was lifted with a gesture which almost made me recoil, so forcibly did it recall the blow which drove the knife to the heart of his victim.

Suddenly he turned and started at a rapid pace down the crowded thoroughfare. Mechanically I followed him. All my detective instincts were aroused and I determined to trace him to his lair and arrest him myself ere he should have time to dispose of the body of his victim. After proceeding a few blocks he turned to the right into one of the quieter streets, and descending a few steps entered a beer saloon. I followed closely at his heels. The place was almost empty save for a stolid-looking German, who presided at the bar, and a young lad at the oyster counter.

Exchanging a few words of greeting with the landlord, the murderer took a seat at one of the small marble-topped tables, and took a long draught of the foaming lager which was instantly placed before him. He was evidently an habitue of the place. I seated myself opposite, separated from him only by the width of the narrow table. I was in a state of intense suppressed excitement. I knew the man must be desperate, and I quietly slipped my hand into my pocket to satisfy myself as to the presence of a trusty revolver which I habitually carried in my night journeys from the office.

As I sat down he made some casual remark about the heat of the weather. "It was cool enough this morning about two o'clock," I replied.

There must have been something peculiar in my voice or manner, for he looked sharply in my face as he said, "Was it?"

"I came up by the last train on —th avenue," I said, significantly.

"Did you?" he replied with a transparent assumption of indifference.

I looked him straight in the eyes as I answered: "Yes, and I saw a sight I shall never forget."

He started and drew his chair a little back from the table as he looked at me with an alarmed expression and said hesitatingly, "Why, what was it?"

Again I slipped my hand into my pocket and grasped my pistol as I leaned across the table till my face almost touched his.

"*I saw a man murder a woman!*"

"My God!" he exclaimed as he grasped the arms of his chair.

"The woman had long fair hair; the man who stabbed her was YOURSELF."

His features worked like one in convulsions. I never removed my eyes from his, as I expected every moment he would spring upon me. All at once he fell forward on the table burying his face in his arms. His shoulders heaved convulsively and his whole frame quivered with emotion. Villain as he was, I almost pitied him.

"Your remorse comes too late," I said coldly, and then after a pause inquired:

"Who was the woman?"

"My wife," he replied in broken accents. He lifted his face from his arms, his eyes streaming with tears.

"But she is not dead, thank God; the blow was not fatal; she will recover."

Seeing my incredulous look he continued earnestly:

"On my soul it is true. I swear it. Come with me and you shall see for yourself."

I hesitated for a moment.

"If you are afraid you can bring a policeman with you."

I was rather nettled at the imputation on my courage, and replied hastily:

"I am not afraid."

"Come, then," he continued; "we will go at once. It is close by."

We left the room together. He showed no inclination to attempt an escape, as I had almost expected he would do, and a few minutes' walking brought us to the door of a house in ——th avenue, which my conductor opened with a latch-key. The place looked respectable, though somewhat shabby, and I followed him without hesitation. He stopped at the door of a room on the third floor.

"Tread softly," he said. "She may be asleep."

He opened the door, and there in front of me was the room, with every detail corresponding to the instantaneous mental photograph which had been fixed on my brain. And there also, seated at the window, calmly engaged in mending some article of female adornment, sat the victim of the assassin.

I turned to my conductor in mute astonishment. There he stood behind me, his villainous face distorted into one vast, all-pervading grin. With a yell which made the window rattle in its frame, he threw himself on the rickety old sofa and let loose his long pent-up feelings in a paroxysm of wild laughter.

"Polly, Polly!" he exclaimed between the peals, "this gentleman has come to take me into custody; he saw me murdering you last night!"

"Polly" looked at me for a moment and then went off into a fit of merriment, which, if not as loud, was at least as hearty as that of the writhing idiot on the sofa. I never before imagined that the spectacle of a fellow-creature's mirth could have so depressing an effect on any human being.

"Excuse me, old fellow," said this objectionable person when he could laugh no longer. "Excuse me, but it is too good for anything. Polly and I are engaged for the new melodrama at the —— Theatre, and, ha! ha ha! we were rehearsing The Assassins of Anticosti!"

W. H. F.

The Trade in Privileges.

The number of people who gain admission to our theatres at prices below the advertised scale is something marvellous. Different methods are made use of, but that most in favor is the bill-board privilege. There are no less than twelve places in the city where these admissions are openly sold. The two leading "stands" are situate respectively at Sixth avenue and Sixteenth street and in Houston street, near Crosby. A MIRROR man visited the former last week, an hour before the opening of the theatres, and he had to take his place in a line of about forty. Prominently displayed in the rear of the place a large "Schedule of Prices" is seen. On it appears a tabulated statement, giving the name of the theatre, the price of the ticket, the name of the attraction and the comparative charge made for the same portion of the house by the box-office. The reporter bided his time, and when he faced the speculator he was asked what he wanted.

"I want a ticket for Niblo's for to-morrow night."

"I have plenty, but you will have to take a full monthly slip, which contains four tickets, and leave a deposit sufficient to indemnify me for the three you do not use. When you return me the slip you get your money back. The ticket will cost you thirty cents, but you must deposit $1.20—leaving ninety cents due you."

The reporter acquiesced and was handed a slip with four coupons, each representing one admission.

"Now," said the operator, "your name is Blank; you live at No. — C—— street; you have a three-sheet bill-board resting on the south side of your house. [All the while consulting and reading from a grimy ledger at his side.] Do you think you can remember that much?"

The reporter thought he could, and stepped aside to catch the manner in which some of our theatres gain a goodly quota of their audiences. There were but two houses in the city for which tickets could not be had—Daly's and the Mt. Morris. The prices ranged all the way from sixty cents for Irving to ten cents for the London and National variety theatres.

"You seem to have a pretty good run of trade," ventured the reporter, when a lull came.

"Yes, sir; and it is as legitimate, so far as I am concerned, as any other mercantile pursuit—a bargain and sale, a profit and loss, and a big risk. I represent at least one-eighth of the theatre-going public—that is, the rear of the houses. I can let you have a regularly reserved coupon seat for any night in the week but Saturday, and for any theatre save the Star, Daly's and the Mt. Morris."

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TELEGRAPHIC NEWS.

Goodwin's Skating-Rink.

[SPECIAL TO THE MIRROR.]

BUFFALO, April 7.—The Skating-Rink, R. G. Morris' latest effort, had its first stage representation at the Academy of Music Monday night. The audience filled every part of the theatre. You couldn't find any plot in The Skating-Rink with a microscope. There's a good deal of music, some bad and some fancy skaters, Goodwin's imitations, and nothing more. Instead of eloping, in the latest fashion, the rink proprietor (Goodwin) gives his fair one's papa a cheap half interest in the rink and has the daughter thrown in with the bargain.

Fanny Rice, as the daughter, sang and dressed her part nicely. Goodwin's imitations received so many recalls that he must have burlesqued every actor he knew and run out of material. Taken as a whole, there's a good deal of fun all through the pice, but most of it is dependent upon Goodwin.

At the Court Street Theatre Muggs' Landing met a fair-sized audience and treated them to a little of everything. Fun on the Bristol, which is the bill at the Adelphi this week, had only a medium-sized house to open with.

Good Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, April 8.—Der Prophete opened the season of German opera at the Boston Theatre to a good-sized house. Large houses also greeted A Prisoner for Life at the Park, Giralda at the Globe, A Midnight Marriage at the Boston Museum, Lend Me a Dollar at the Bijou, Michael Strogoff at the Howard Athenæum and a burlesque on Billee Taylor at the Boylston Museum.

The Elks' Reception and Promenade Concert at Mechanics' Building was quite a success, I understand—though, as my invitation miscarried and did not reach me, I was not there in person.

Gala Nights at Troy.

[SPECIAL TO THE MIRROR.]

TROY, N. Y., April 8.—It has been demonstrated by the Shadows of a Great City that a good attraction will draw well at regular rates in this city, which has been overrun with cheap companies. The Shadows packed the Griswold on Monday and Tuesday evenings, and made a big hit. Annie Ward Tiffany, Julia Stuart, B R. Graham and George R. Edeson were tremendously encored.

Quaker City Openings.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, April 8.—Edwin Booth opened at the Opera House to a large and enthusiastic audience. I doubt if he has ever received a more hearty welcome. Compared with Irving as an actor, he is the Colossus of Rhodes to a Chinese laundry idol. The Boston Museum company filled the various roles in Hamlet with credit. Blanche Thompson won a recall after the mad scene. The scenery was new and handsome. The stage setting throughout was the best we have had in years. Zimmerman and Nixon never do things by halves.

Storm-Beaten opened at the Arch to a fair house. The Lights o' London shone on a top-heavy house at the Walnut. Billee Taylor, to standing-room only, at the Arch Street Opera House. Joseph Murphy played Shaun Rhue before a good-sized audience at the Chestnut. In the Ranks had a big house at the National. Apajune opened the week well at Haverly's.

The Queen City.

[SPECIAL TO THE MIRROR.]

CINCINNATI, April 8.—The Private Secretary, with Gillette in the title role, was presented at Heuck's New Opera House, 5th, to an excellent audience.

Ada Gray opened her engagement at Havlin's in East Lynne same evening to a satisfactory attendance despite the rain.

Young Chanfrau, in his father's play, Kit, attracted a big house, 5th, at the People's.

Baker and Farron in The Emigrants began their week at the Grand to a fair audience.

Ida Tracy, of this city, joined the Three Wives combination, 5th, at this point, and will replace Emily Amour in the role of Euphemia.

Gus. Bothner, in advance of Dreams, is in town. The Strategists will be Manager Harris' initial card at Robinson's, and John Rettig, the well-known local artist, is painting some scenery especially for the occasion.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, April 8. — The Monday night openings at the various houses resulted as follows: Barlow-Wilson Minstrels, at the Opera House, good; James O'Neill, in Monte Cristo, at Library Hall, very fair; Rentz-Santley company, at the Academy, and Heege's Bad Boy, at Harris' Museum, large houses. The Sixth Street Museum opened, as usual, on Monday night. As possession is nine-tenths of the law the Museum folks may eventually come out the upper dog in the fight.

Fedora's Large Advance Sale.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, April 8.—Carleton's Opera company opened to a very good house at Macauley's, presenting Merry War.

The Masonic had a large audience, the attraction being the German Comedy company in The Vagabonds.

Casey's horse entertainment opened well at the Grand, and a big business will be done.

The advance sale for Fedora, which opened last night at the Masonic, is the largest in the history of the house.

A Distressed Opera Company.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, April 8.—E. F. Thorne in Black Flack opened only to fair at Dickson's. House big up stairs. Henry Chanfrau opened at English's to fair house, but heavy up stairs.

The Amy Gordon company continued its season of hard luck by the Indianapolis week. Friday night it was attached for thirty-five dollars by a Richmond hotel-keeper. By the time this was paid and the management had recovered from the shock, an Indianapolis landlord took out an attachment. The piteous pleadings of the management held off the second by paying the expenses of a hotel clerk and carrying him to Columbus, Ohio. If the claim is not fully paid then there attachment papers will be served. Two of Doris' Circus horses have strayed or stolen. Reward offered.

Shane-na-Lawn.

[SPECIAL TO THE MIRROR.]

CHICAGO, April 8.—W. J. Scanlan, in Shane-na-Lawn, at the Standard, opened to a large audience. All seemed well-pleased with the play. However, it is not a very brilliant production. The plot is light, and there is no sufficient reason for the star's part. The cast was as follows:

Shane-na-Lawn	W. J. Scanlan
John Power	J. B. Turner
Gerald Power	Lin Hurst
Squire Redmond	Frank R. Pierce
Matt Kirwin	Marcus Moriarty
Harry Redmond	Charles H. Hughes
Ronald	Mart James
Buckley	C. R. Webster
Agent Dillon	E. B. Marden
Captain Fitzgerald	George Evans
Rose Redmond	Loduski Young
Peggy O'More	Eliza Long
Mrs. Power	Mrs. Frank Tannehill

Robson and Crane were welcomed in champagne and Oysters at Hooley's. Large audience. We, Us & Co., at Grand; house packed. Grace Hawthorne, in Queena, at the Criterion, had a good house. Minnie Maddern, at the Columbia; small house. Roland Reed, in Cheek, at Academy; large house. Audience well pleased with the performance.

Miscellaneous.

[SPECIAL TO THE MIRROR]

COLUMBIA, Mo., April 7.—Lizzie Evans played here to-night and last night to fine houses,

PORTLAND, Me., April 8.—Charles H. Hoyt's latest concoction, A Tin Soldier, opened to a small house Monday night. The piece is decidedly crude, and needs pruning and more stage business. Marion Elmore was the life of the piece; her dancing brought down the house. Mr. Hoyt should suppress Kate Gilbert's singing, invent more gags, intersperse more singing, and the piece will be a go. In its present form it is decidedly tiresome.

FALL RIVER, Mass., April 8.—The Rag Baby company played its second engagement at the Academy of Music Monday night to fair business. Three entertainments of this kind in succession is rather too much.

DAYTON, O., April 8.—Jennie Calef, surrounded by a good company, began a five nights' engagement at the Grand on Monday. Low prices prevailed, and there was a large audience, numerically speaking. The repertoire includes M'liss, Rexina, Muffets, Fanchon and Barefoot.

ROCHESTER, N. Y., April 8.—Chenet's People's Opera company opened to standing-room only at the Grand on Monday night. The rendering of The Mascotte by this troupe deserves mention, as it is done in excellent style. The company is a good one. Business promises large for the week. At the Academy, Nobody's Claim is packing the house, and has "caught on." The Osbornes are drawing finely at the Museum. Business is ruling large at all the houses, the result of the low prices.

TOLEDO, O., April 8.—The Wilbur Opera company gave The Mascotte, Sunday night, to a good audience. Return date. Bella Moore, in A Mountain Pink, Monday night; fair house. Mills, Rice and Barton's Minstrels, at Brady and Garwood's, began a week's enffagement before an overflowing house.

DETROIT, April 8.—Rose Eytinge, in Felicia, played to fair house at Whitney's, and without doubt will be greeted by better business during the rest of her engagement. Time does not efface any of the intense power this emotional actress possesses. Rehan's Sentenced to Death had a large matinee and a crowded house at night. 'Frisco Minstrels, at the Detroit Museum, were received by large houses afternoon and night. Mme. Pappenheim took part in the Schumann Society concert, Monday night, at the Detroit Opera House, and drew forth numerous encores.

NEW BRITAIN, Conn., April 8.—Seymour-Stratton company presented East Lynne to packed house on Monday evening. Play was finely mounted and elegantly costumed. Mr. and Mrs. Frank Seymour, who reside in this city, received a royal welcome. Mrs. Seymour's fine acting in the part of Lady Isabel was a great surprise.

The following is a full list of the W. A. Thompson Opera company: Philip Branson, A. W. F. MacCollin, William Gillow, William Kohule, Willett Seaman, Franc Hall, Bebe Vining, Augusta Roche, May Branson, Lizzie Remsen and a chorus of thirty. Walker Hyde is musical director. The season opens at St. Louis on April 26. The repertoire will consist of Iolanthe, Patience, Billee Taylor, Olivette, Mascotte, Pinafore, Pirates, and Queen's Lace Handkerchief.

London Gossip.

LONDON, March 28.

At last some one has spoken out, not in meeting, but in theatre, or in relation to a growing theatre annoyance. The people who rush out between the acts of a play to the refreshment-bars, as a rule return a moment after the curtain is raised, to the discomfort of the ladies who have remained seated. This returning horde reek with tobacco fumes and brandy. It is, at the best, an ill-bred thing on the part of a true gentleman to leave a lady while he rushes out to get a drink. But, unfortunately, the ladies are a little to blame themselves in permitting such desertion on the part of either husbands or sweethearts. A firm though gentle remonstrance would do much good, doubtless, in the case of many gentlemen who really have never been made to realize that the custom is in very bad form, to say the least. However, bad as this is in America, it is worse in England, for, as a rule, Englishmen are not as courteous to the fair sex as Americans. A theatre goer makes this matter a cause of grievance, which he ventilates in one of the London papers, and, unlike most complaints of this sort, he suggests a remedy, and a somewhat novel one. It is that "the saloons be signalled five minutes before the ascent of the curtain that it is time to be seated. If there are luggards, then they must stand at the back of the theatre near the doors until the end of the act." In the best Paris theatres people are not allowed to resume their seats during the play, as it is disturbing to the actors on the stage. It is certainly a nuisance at its best to squeeze oneself back in a small heap in order that some whiskey-imbiber may pass before one to his seat at the other end of the row.

Another grievance, having a more important bearing on the player-folk, has of late been ventilated to a beneficial purpose. The grievance has been—how to manage for the the junior members of the dramatic profession to show their artistic capabilities. Long runs of plays keep small people in small parts with little chance of rising. A new society has therefore been formed called The Associated Dramatic Students, for the objects indicated by the title, with a preliminary list of patrons made up, among others, of distinguished dramatic authors, managers and others interested in the stage and dramatic literature. As yet the President has not been chosen, but the two Vice-Presidents are Mr. Rudolph de Cordova and Miss Mary Dickens, granddaughter of the great novelist. Miss Webster, a promising young actress, is also a member. Mark Ambient and Ben Greet are on the reading committee. The scheme includes public morning performances of standard plays, thus giving ambitious young artists a chance to show their prowess.

It seems as if schemes for the better advancement of the drama are the fashion of the hour. And now music comes to the front with a "Musical Exchange." This is established by a company, with Colonel Henry Mapleson as chairman, for the direction and transaction of all business connected with music at home or abroad. Agents in all the principal cities will aid and advance the interests of the Exchange. One great feature will be the introduction of artistes and debutantes to managers and the negotiation of all forms of artistic engagement; the provision of operatic, concert and orchestral, also choral companies, and last but not least, the sale, purchase and production of all musical copyrights.

Music suggests the coming season of opera at Drury Lane and the Gaiety. At the latter theatre Mlle. Van Zandt is soon to appear. This lady has been brutally treated by the Parisian press. As she is practically English, she has special claims on the London opera-goers, who seem disposed in advance to extend cordial support to her, to which her high artistic merits fairly entitle her.

A passing reference to Drury Lane reminds me of an instance of absurd goody-goody-ism which a sense of indignation impels me to relate. The pantomime season has just closed at this time-honored temple. Before the last days, however, Augustus Harris, with his usual kindness of heart, gave several matinees to enable poor children to see the merry play for nothing. These invitations were generally accepted gratefully by the managers of ragged schools, etc. Among the institutions invited to the treat was the St. Pancras Female Charity School and Orphanage in the Hempstead Road. Upon this the governors of the institution met in solemn conclave and curtly refused Mr. Harris' hospitality, on the ground that this sort of entertainment was calculated to injure the morals of the children. So the poor little waifs, who doubtless have but scant pleasures, were shut out of a good time. No one of any sense ever yet dreamed that the pantomime could possibly be an immoral exhibition until these Pecksniffian governors so proclaimed. I would venture a considerable wager that every one of these sanctimonious old frauds goes slyly to music-halls himself and ogles the star performers to his utmost.

Perhaps the governors aforesaid disapprove of penny readings even. These entertainments are very pleasant features of the metropolis. For one penny, or two cents of American money, one can attend the Reading, which is really a very enjoyable way of spending an evening. Of course, a shilling purchases a reserved seat; but by going early the penny serves quite as well. I attended the last one of the season last week at the Arnwell Street Schools, North London. The programme was very ambitious, and mostly performed by the pupils. Violin solos, recitations, duets and songs followed each other in agreeable succession. Of the volunteer performers, Lord William Compton and Lady Graham, also her husband, Mr. Graham, were most pleasing. Lady Graham and two lady friends gave some quaint performances on banjos. They call themselves the Amateur West End Banjo Band, and gave many well-known negro melodies suggesting the plantations of the sunny South in America. The banjo as a musical instrument is the latest "fad" of musical amateurs. And the query in drawing rooms now-a-days is? "Do you play the banjo?" instead of "Do you play the piano?" Two or three young curates gave amusing songs and comic recitations, and altogether the evening was delightful, though the Charity School Governors to whom I alluded would doubtless have considered it immoral.

Thank fortune all people are not narrow-minded. At the Aquarium this week, at Brighton, I saw the children of a prominent London clergyman, laughing heartily at the lecture-room entertainment, which was of a bright variety character. Their mother seemed equally pleased. The Brighton Aquarium is well worth a journey down by the sea to visit. The fish are wonderful, and many of them of rare species, particularly the diving-fish, which resemble birds very closely. There are cases on cases of many-colored sea-anemones, or "ocean blossoms," and large tanks of frisky seals. One gets just enough of these when the time for the variety entertainment is announced. There is Walter Stanton, who sings a farm-yard song, imitating the ducks and chickens and pigs and cows wonderfully. Next appear the Harpers, brother and sister, who do marvellous second-sight feats. Then Okita, in her Recreations Japanaises, or Japanese tricks of legerdemain. She is clever, pretty, and most graceful. But the most laughable part of the whole performance were a couple of grotesque duellists, named Stebb and Trepp, who came on in exaggerated costumes, and seemingly of pigmy proportions. At the end they danced off the stage quite at their full height, and you saw that they had been crouching down under voluminous drapery. They sang in German, and looked like queer pictures in German toy-books.

After the show we saw Dr. Lynn's greatest wonder, Thauma He admits it is a trick, claiming for it nothing supernatural. Thauma is a pretty young lady in a swing, and you see her down to her waist, which is set in a paper lace frill such as you see wedding-cakes set in. She talks and smiles sweetly. Finally the doctor removes the board-rest of the swing, and still you see no more of Thauma. She stops at the waist—legless, footless. He goes under the swing, bumping about to show that there is no arrangement of reflecting glasses, but you see no more of Thauma. It is a puzzle like a nightmare. We waited outside until after her hours of performance, and we then saw the rest of her, and she walked about like other people.

"But how is it done, doctor?" we asked anxiously.

"Ah, my dear ladies," he responded, "did you know that you would be quite as wise as are Dr. Lynn and Thauma?" A. W.

Professional Doings.

—Nelson Roberts has joined Len Grover's company.

—Kate Roche, sister of Augusta, has been engaged by McCaull.

—Gracie Wilson's part in Adonis is now taken by Lelia Blom.

—Ida Vernon and Ada Gilman have signed with Helene Dauvray.

—Daisy Murdock has been engaged for M. W. Hanlev's company.

—Madeleine Lucette has signed to appear in The Bridge of Sighs.

—W. J. Chappelle has been re-engaged by the Dalys for next season.

—Joseph Wilkes has signed with M. W. Hanley for Are You Insured?

—George Paxton has closed his season with Jennie Kimball's Opera company.

—Agnes Folsome has returned to the cast of Die Fledermaus at the Casino.

—Ed. Bremond, proprietor of the Louise Sylvester company, is in New York.

—Jessie Bartlett-Davis has declined an offer from Rudolph Aronson for the Casino.

—W. E. Sheridan will play Iowa for three weeks under D. L. Hughes' management.

—Mrs. Frank Tannehill is looking for a comedy with a Yankee woman for the star part.

—Rose Lisle is playing in the West in an incarnadined drama called The Spy of Vicksburg.

—Portland, Ore., has now three places of amusement presenting drama and opera, and all are doing well.

—It is almost settled that John A. Mackay will play the dual role in Twins in place of Richard Mansfield.

—Vanoni made her last appearance at Koster and Bial's on Sunday night prior to her departure for England.

—Charles Jefferson has been made advance agent of the Shadows of a Great City for the remainder of the season.

—Murtha Porteus will not go with Thompson's Opera company. She will wait for the Golden and Wiley company.

—Louise Sylvester, who has been seriously ill for some weeks in Wichita, Kas., has been compelled to disband her company.

—Two brothers of W. A. Thompson have left Melbourne to join the English army in Egypt. The eldest ranks as Major.

—Fred Stinson offers W. A. Whitecar an engagement to support Modjeska, but it is not accepted—at least for the present.

—S. R. Childs, late of the New York Opera company, has been engaged by Manager McCaull for tenor parts for the Summer.

—Bartley Campbell wants Gustavus Levick to create the leading part in his new play to be produced in San Francisco in August.

—Walter and Fred. Lennox have been engaged to play the two spies in The Bridge of Sighs. James Vincent is also engaged.

—H. B. Bradley, of the Monte Cristo company, has secured two new dramas and will probably join the stellar ranks next season.

—Frank Losee has been engaged by Manager Goodwin as leading man to support Clara Morris during her engagement at Daly's in April.

—The Stranglers of Paris reopens at Baltimore next Monday, when John L. Burleigh will assume a leading part. Ramie Austen will play Jeanne Guerren.

—The remains of Edmund, the infant son of Mr. and Mrs. James O'Neill, were last Friday removed from a vault in Calvary Cemetery to New London, Conn., for final interment.

—McCulloch Ross, having closed his season with Walter Bentley, will shortly go to England.

—Frank Girard has seceded from the Cold Day company, which is reported as having closed.

—Henry E. Dixey is now represented by large numbers of small statues like those of Sam'l of Posen.

—Thomas H. Burns and Mark Price have taken the Star Dramatic company on the New England circuit.

—The Egbert Dramatic company, with Kate Glassford as the star, went to pieces in St. Louis last week.

—Lizzie Evans plays a week in Mobile, opening May 4. She is the attraction for the Inter State drill.

—Alfred Hanlon sailed for England on Wednesday to attend to some business there for the brothers.

—Captain Thompson has received an order from London to provide designs for costumes to be used in several spectacular pieces there this season.

—The wife of Joe Allen, the English actor, who is playing A Sister's Oath, has fully recovered from her recent illness and rejoined his company.

—Matthew Lynch, one of the Madison Square staff, was presented with a handsome gold watch on Saturday last by fellow-employes and friends.

—As Thomas Whiffen was lent to Manager Duff for Pinafore at the Standard, his place in the Private Secretary company is again taken by D. G. Longworth.

—Nelse Waldron is busily at work at Niblo's arranging the mechanical effects and scenery for Helene Dauvray's new piece to be produced on the 27th at the Star.

—Walter L. Dennis and Julia Wheeler, the latter a great-granddaughter of Sully, the artist, have joined Rhea's company, replacing Mr. and Mrs. E. J. Henley.

—Colonel Milliken has just completed an adaptation of the recent French success, Denise, on an order from Albina de Mer. He will submit it to the actress in a couple of weeks.

—Pauline Hall will play Irene Perry's part in Die Fledermaus at the Thalia. She is said to be the first English-speaking actress to assume a comic opera role in German at that house.

—Dion Boucicault will take Eleanor Carey, Louise Thorndyke and his children, Dot and Nina, with him to Australia this Summer. They will return in time to open the regular season.

—Frank Thornton wishes to correct the announcement that he goes to Australia under Madison Square management. He manages himself, with A. M. Palmer as a partner in the venture.

—The Shadows of a Great City will play a season of thirty-four weeks in week stands next season, opening in New York Sept. 21 and playing as far west as Denver and through Canada.

—H. S. Taylor has been given the routing of Haverly's New Minstrels for the remainder of this and all of next season, as well as being made the Colonel's New York representative in general.

—Leon J. Vincent, the well-known stage manager, has been tendered a benefit. Through the kindness of Poole and Gilmore, it will take place at Niblo's Garden. The time fixed is May 14, in the afternoon. A varied bill will be offered.

—The following is a complete list of Nathal and Lazare's Opera company: Selina Dolaro, Lily West, Harry Brown, Florence Vallerie, Sophie Hummel, Walker and Fred. Lennox, Louis de Lange, Charles J. Campbell, A. Clarke and C. E. Pratt. They are rehearsing at the Academy of Music.

—On April 1 a parcel was delivered to Louise Eldridge's house, but she suspected a hoax and declined it, Next day she met Effie Ellsler, who informed her that, having lost a parcel of jewelry in the train, she requested that if found it should be sent to Mrs. Eldridge's residence. Up to the present nothing more has been heard of it.

—George H. Adams has rejoined the Zozo company. He will remain with it until the close of the season. The tour of this company in New England has been very successful. The *Gazette*, of Worcester, Mass., said the other day that "the season of Zozo in this city will long be remembered as the most attractive scenic and spectacular entertainment of the year."

—Lotta has arranged her entire route for next season, playing the same pieces that she has been appearing in lately. She opens Sept. 4 in Toronto, Canada, and plays west, returning in December for an extended engagement in New York, after which she goes South on a guarantee. Her season will last thirty-six weeks- a little longer than usual with her.

—George H. Adams has left Barnum and rejoined the Zozo company. His brother, James R. Adams, is on the road with an "Adams Humpty Dumpty company," but is doing badly. He will shortly join Doris' Circus. The brothers have come to the conclusion that Humpty Dumpty is played out, for the present at least. Next season George H. will try his new comedy.

—Frank L. Gardner is in town. His faith in Janish is undiminished. The lady was to have filled engagements in Philadelphia, Baltimore and Washington this month, but through her continued ill-health the dates were cancelled. Madame leaves for Europe about May 1, and remains abroad all Summer. While in Europe she will read a play written by Sardou, who makes it a present to her. Her coming season—twenty-four weeks, all booked—opens at Pittsburg on Oct. 19.

—In regard to the newspaper accounts of the extreme destitution of the aged couple, Mr. and Mrs. Peak, of Bell-Ringer fame, a Western correspondent writes THE MIRROR: "As to the family, the son Eddie is not dead—or at least was alive when I saw him in Portland, Ore., last July. He was playing the piano in a concert-hall and was in good health. Fanny married a merchant, and the couple reside in Jamestown, Dakota. Julia is Mrs. William Blaisdell. The husband has managed Pat Rooney's company for the last two or three seasons. William Henry, the eldest son, if I am not mistaken, lives in Niles, Mich." From this it would appear that the children are in a position to support their parents and not compel them to creep into the shadows of an Almshouse.

Theatrical Litigation.

Theatrical contracts are very brittle—too brittle for good morals. The actor too often places a light estimate upon the instrument until it is broken by the manager, and *vice versa*. Were all the suits over bad faith between manager and actor brought to an issue all other litigation would be crowded out of the courts. In most cases the suits are compromised before they are fairly under way; others are dropped through the indifference of the plaintiff; comparatively few are pressed to a verdict. Where a verdict is reached it is oftener in favor of the defendant than not; and when the plaintiff is successful he is generally too well satisfied with his victory to insist upon a fulfillment of the defendant's obligations. Thus there is a great flow of theatrical litigation at the big end of the horn; but it trickles out at the little end in a very thin stream.

Unquestionably the manager has very much the advantage of the actor in the terms of the contract, especially if the party of the second part be a struggler in the ranks. And again, the vicissitudes of the profession are such that it is often impossible for one or the other, or both, to stick to the letter of the bond. An actor signs a contract, and later is tempted by a much better engagement. He seeks a release, and is oftentimes successful. If unsuccessful, "French leave" is sometimes availed of. Then the disgusted manager resorts to little harassments too well-known to need description here. On the other hand, some managers are too prone to take advantage of the "two weeks" clause. The actor resorts to the law in vain. Unless he is well provided with means, he gives up in despair and contemplates an empty pocketbook.

It is only a matter of time when legislation will step in to regulate the affairs of the profession. Business is carried on too loosely. In the present condition of affairs, there is too much of the hot water of threatened litigation. As we have remarked, but a tithe of the theatrical suits find their way into the courts; still, the constant quarrels over broken faith will not be quelled until the rights of manager and actor are more strictly defined by legal enactment. Each State must take action, and the Legislatures thereof should be liberal and not legislate too much in favor of home interests. As it is, travelling managers are too much beset by petty extortions and compelled to pay tribute where it is not due. In vexation of spirit, many of them find surcease to their sorrows in looking lightly upon the tie that binds them to fulful obligations to provincial managers, especially where a single date is to be filled in a one-night stand, so-called.

It is to be regretted that in this very free—and easy—country so many travelling managers look upon a contract with a provincial manager as a rope of sand. And it is to be regretted, further, that so many provincial managers misrepresent their resources to the travelling managers, saddling them with extra expenses and depleting their receipts. The resident manager, with local sympathy on his side, too often takes advantage of the traveller within his gates, who cannot await the law's delays—he must be quick to come and quick to depart. Where the other side is the offender, attachments follow from town to town until a judgment is satisfied or a compromise is made. There is little satisfaction in this sort of legal warfare; the bone of contention is generally eaten up in the lawyers' fees.

Theatrical business has grown to such proportions that the provisions of the statutes do not hedge it properly. Three interests are involved—those of the travelling manager, the local manager and the actor. All three should have their rights clearly defined. The constant legal wrangling, threatened and otherwise, leads the outside public to believe that the profession courts litigation. This is an injustice, for which the daily press is not a little responsible in giving undue prominence to what are at the best but petty snarls. Managers and actors have as much respect for the law as those in any other walk of life, but they are so constantly on the move, and so perpetually beset by irritable trifles unknown to other professions, that their patience is often tried to the verge of taking advantage of any legal expedient to tide over their troubles. It is this condition of affairs that needs reform.

The Hanlons' Companies.

Percy Meynall, business manager of the Fantasma company, is negotiating for a season of four weeks this Summer in San Francisco. He informed a MIRROR reporter yesterday that the present season with both Fantasma and Le Voyage en Suisse has been profitable. Since Nov. 11 not a single night has been lost by the former. When it was snowbound at Milwaukee he increased the three nights' engagement to a week. The regular season of this attraction will close at the Globe Theatre, Boston, on May 16. Should the Western trip not come off, the next season will open early in September in Boston. Four weeks will be played at Niblo's during holiday-time. Edward and Frederick Hanlon, who are with Le Voyage, will go to England in April to arrange for the production of Fantasma early next season. It will probably be done at the Gaiety, and another company will present it in Paris. The two plays will be presented at the Theatre Varietes, following each other. The two brothers go to Paris direct, and will gather up local hits, etc., for the pieces. The Varietes is the birthplace of Le Voyage en Suisse.

Voyage en Suisse will not be played in America next season. George and William Hanlon will devote their attention solely to Fantasma. A new play has been bought, which will be brought out during the season of 1886 7. All the brothers are in good health but Alfred, who attends to the translation and literary department.

A No. 2 Fantasma company is contemplated for next season. It will play the smaller towns. The pantomime may be played by one company in England or in France, and two in America.

Busy Mr. Kidder.

Since his return from Europe Edward E. Kidder has devoted much of his time to playwriting. Meeting a MIRROR reporter on the Square yesterday, he said:

"I am just finishing up Tom, Dick and Harry for the Salsbury Troubadours. If it suits them they will alternate it with Three of a Kind. I have also completed a farcical comedy called One of the Boys, which is not yet placed; and to-morrow I begin work upon Sis, for an ambitious and well-known little lady who intends starring. Another play, a farcical comedy, I have sold to Leon and Cushman. It is called The Yellow Cab. Niagara, a drama upon which I spent much time and trouble, I will put on the road next season.

"I have two other plays, Fast Friends and Glory. Dorathy Dent will be done by Lotta next season, as she has not the material in her present company to play it. Apropos of Lotta, I understand that Mrs. Crabtree has said that I charged her an extravagant price for booking; yet Lotta told John Schoeffel that she had never before had such terms as I obtained for her this season, and that in some of the cities she was ashamed to accept them and gave some of the money back."

About Sara Jewett.

For the past three weeks Sara Jewett has been ill, but in order that the Union Square management should not be subjected to disappointment she remained courageously and pluckily at her post, often rising from her bed to go through the duties of the theatre.

Miss Jewett lives in a charming flat with her mother—a lady of aristocratic appearance, whose literary gifts are marked. Indeed, literature is a field for which Miss Jewett, as well as her mother, possesses brilliant qualifications. She has contributed to the leading magazines poems that have won commendation from accomplished critics, and her prose sketches are distinguished by a facility of expression and an originality of thought that give color to the supposition that she would make a mark in the writing of sustained stories.

But it is not likely that Miss Jewett will devote herself to literary pursuits, even for amusement. Her's is an exceptionally diffident nature, and this lack of self-reliance or self-assurance penetrates to her professional affairs. During the years that she has been identified with the Union Square Theatre, although she has been instrumental in helping to score some of the most emphatic hits of the house, Miss Jewett has shrunk from profiting in the usual manner by her success through courting publicity. Her private life has been so quiet, retired, and, withal, exemplary, that her daily acts have not been caught and sprinkled through the writings of the "spicy" paragrapher during her long connection with the local stage. Indeed, the propriety of this actress' life has been selected as a subject for jest among coarse and indecent hangers-on to the profession, whose newspaper connections are of such an unenviable description that, it goes without saying, a part of their shameful business is openly known to be to aim a cowardly blow wherever virtue shows its head. Miss Jewett's honorable association with the stock company of the Union Square has been one that reflects credit upon the profession in general and the organization alluded to in particular. It is no more than right that, in view of the virtual dissolution of the company, the merits of the lady who was at its head should be especially dwelt upon.

Before leaving town for Boston on Tuesday last, Miss Jewett said to THE MIRROR: "The ending of this organization is a pity; don't you think so? I confess that I share with the rest of my companions a feeling of sincere sadness and regret. I am not one of the oldest members, but I have been long enough with them to make this dissolution an unhappy occasion."

Miss Jewett needs a vacation to recruit her health and strength. When the brief travelling engagements of the company conclude four weeks' hence, she will go to her cottage by the sea at Pigeon Cove, where she will remain for several months. Miss Jewett has had offers for next season, it is of course needless to say; one from the manager of a flourishing stock company in this city. But she wishes to give earnest deliberation to her next move, and will, therefore, make no haste in arriving at a decision.

Amateur Notes.

A comedy will be presented on April 27 at the University Club Theatre. It will be in aid of the Prison and Hospital Fund.

A burlesque interpreted entirely by gentlemen was produced at the Metropolitan Opera House last evening.

An attempt is being made to cast Julius Cæsar properly. J. Stevens Keene was to have appeared as Brutus, and Maurice Strafford as Marc Anthony, but both gentlemen have declined. The benefit, which is for the Bartholdi pedestal fund, occurs on April 28.

W. A. Clarke has not signed with a professional company as reported.

H. J. Pearson is the latest aspirant for dramatic honors. If permission can be secured, Messrs. Pearson and Macfarlane may be seen in the leading roles of Forbidden Fruit. John Nevins will also be in the cast.

Deane Pratt has been acting as stage manager for the Melpomene.

T. J. Rayner should be seen more frequently in amateur performances. He is one of the oldest and most talented of amateurs.

Frequent inquiries are made in regard to Eleanor Trafford. Miss Trafford has been with the Monte Cristo company.

The Rival Dramatic and Musical Association will give an entertainment to-morrow evening at the Lexington Avenue Opera House. An English Gentleman will be presented, cast to the full strength of the society's dramatic corps.

On Saturday evening The Passing Regiment will be played by the Amaranth at the Brooklyn Academy. It will be a complimentary benefit to Clinton Commandery Society.

H. H. Gardner possesses a numerous list of the autographs of amateurs. In his album may be found the name of almost every prominent actor of later years

Louise Melvin made her debut on the professional stage with Pinafore performing at the Standard Theatre. Her former associates were in attendance in full force, and the fair Hebe was warmly welcomed and fairly overwhelmed with floral tributes.

Manager Duff, of the Standard, seems to be partial to clever amateurs. In the persons of Misses Nefflin and Lobdell and H. S. Hilliard he has taken three from the ranks recently.

Dr. W. S. Waters, of the Amateur League, is superintending the Julius Cæsar performance at the Academy. The doctor's son, wife and daughter have all shown prominently in theatricals.

In behalf of the Harvard Boat Club, the Hasty Pudding Society gave a performance on April 6 and 7 at the University Club Theatre. Fashionable audiences were in attendance, who applauded the numerous witticisms of the actors engaged in the representation of a farcical absurdity called Joan of Arc; or, The Old Maid of Orleans. Among those who had principal roles were Messrs. G. Cushing, W. R. Hearst, R. P. Carroll and W. H. Baldwin.

Few of the amateurs in New York or Brooklyn are connected with the Lyceum School.

B. R. Throckmorton will do Julius Cæsar at the coming benefit at the Academy.

Another benefit performatce in aid of the Bartholdi Pedestal Fund is being considered. Led Astray is the play and the following strong cast has been proposed: Rodolphe Chandoce, Maurice Strafford; George de le Sparre, R. C. Hilliard; Hector Placide, Dean Pratt; Baron, H. H. Gardner; O'Hara, John W. Noble; Lafontaine, Charles Lamb; Armande, Alice M. Ferris; Mathilde, Elita P. Otis; Suzanne, Ella G. Greene; Countess, Harriet Lawson; Baroness, Carrie Cushman; Sophie, Emily Colville.

New Men and Old Acres was presented at the Madison Square on Tuesday afternoon, for the benefit of the Girls' Lodging House, a charitable work in this city. The theatre was crowded with a fashionable audience, and it is claimed that a handsome amount was netted by the entertainment. In the cast were some well-known names, including Messrs. R C. Hilliard, John W. Noble and Mrs. Dr. Howe.

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